

THE READER

A REVIEW OF LITERATURE, SCIENCE, AND ART.

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November 1, 1865.

NOTICE IS HEREBY GIVEN, that the following COURSES of LECTURES will be delivered in the THEATRE of this INSTITUTION during the ensuing Season, commencing on MONDAY, NOVEMBER 13th, at Seven o'clock precisely.

First Course.—Three Lectures on "The History of Ancient Art." By CHARLES T. NEWTON, Esq., of the British Museum. Monday, November 13th, 20th, 27th, 1865.

Second Course.—Three Lectures on "The Crusades;" on "Joan of Arc;" and on "Dante." By the Rev. WILLIAM HOLMES. Thursday, November 16th, 23rd, 30th, 1865.

Third Course.—Two Lectures on "Some Laws of Chemical Combination." By WILLIAM ODLING, M.B., F.R.S., Professor of Chemistry in the Medical School of St. Bartholomew's Hospital. Monday, December 4th, 11th, 1865.

Fourth Course.—Three Lectures on "The Laws of Life, in Relation to the Health of the People." By EDWIN LANKESTER, M.D., F.R.S., Coroner for Middlesex. Thursday, December 7th, 14th, 1865; January 4th, 1866.

Fifth Course.—Four Lectures on "Acoustics, with Special Reference to Recent Experiments and Discoveries." By G. CAREY FOSTER, Esq., B.A., F.C.S., Professor of Experimental Physics in University College, London. Monday, December 18th, 1865, January 8th, 15th, 22nd, 1866.

Sixth Course.—Eight Lectures on "Chemistry." By J. ALFRED WANKLYN, Esq., F.R.S.E., F.C.S., Professor of Chemistry and Director of the Laboratory in the London Institution. Thursday, January 11th, 25th; February 1st, 8th, 15th; March 1st, 8th, 15th, 1866.

Seventh Course.—Three Lectures on "The Natural History of the Malayan Archipelago." By ALFRED R. WALLACE, Esq. Monday, January 20th; February 5th and 12th, 1866.

Eighth Course.—Three Lectures on "Architectural Engineering, especially the Construction of Bridges." By WILLIAM POLE, Esq., F.R.S., Professor of Civil Engineering in University College, London; Lecturer at the Royal School of Naval Architecture. Monday, February 19th, 26th; March 5th, 1866.

Ninth Course.—Three Lectures on "Music;" "Handel;" "Mendelssohn;" "Cathedral Composers." By the Rev. SPARROW SIMPSON, M.A., Minor Canon and Librarian of St. Paul's Cathedral. Monday, March 12th, 19th, 26th, 1866.

Tenth Course.—Ten Lectures on "Botany; principally on the Reproductive Organs of Flowering Plants, and the Principles of Classification." By ROBERT BENTLEY, Esq., F.L.S., Professor of Botany in the London Institution, in King's College, London, and to the Pharmaceutical Society of Great Britain. Thursday, March 29th; April 5th, 12th, 19th, 26th; May 3rd, 10th, 17th, 24th, 31st, 1866.

Eleventh Course.—Three Lectures on "The Distribution of Species and the Unity of the Human Race." By GEORGE ROLLESTON, M.D., F.R.S., Professor of Anatomy and Physiology in the University of Oxford. Monday, April, 2nd, 9th, 16th, 1866.

Twelfth Course.—Two Lectures on "Commercial Law, in Connection with the Traverses' Testimonial Endowment." By JOHN YOUNG, Esq., F.S.A. Monday, April 23rd, 30th, 1866.

Thirteenth Course.—Four Lectures on "The English Female Poets." By ROBIN ALLEN, Esq. Monday, May, 7th, 14th, 21st, 28th, 1866.

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AS the clock of the Grand Hotel in Paris strikes six P.M. dinner is served up to two or three hundred guests in the palatial salon, which rivals Versailles in the splendour of its decorations. A lull sets in upon the hubbub in the courtyard, which has been smiting our eyes and ears all the morning. The roll of wheels, the tramp of feet, perpetually going and coming, and the confusion of tongues, in which American-English is predominant, have gone down, like the sea after a tempest. A few loungers are sprinkled about on chairs; some on the terrace, others under the trees in front of the restaurant, apparently enjoying the comparative stillness. But their enjoyment is of short duration. A little before seven the uproar begins again; the thunder of hooves and wheels again reverberates to the roof; everybody is in motion, to and fro; groups of ladies in evening costume flash out upon the steps, and are instantly swept away; and what with the slamming of carriage-doors, the general tumult, and the struggle of the company to get off, the exodus of the evening is quite as distracting as the commotion of the day. Where are all these people going to in such a flurry? To the play.

Similar scenes are passing at the same time in fifty other hotels, and, more or less, in most of the streets and faubourgs. When French visitors come to London they generally enter into our private circles, surrender themselves to the tide of society, and see little of our theatres, which they are not at all predisposed to regard with interest. In Paris, on the contrary, there is hardly any domestic life, in our sense of the term, and the stranger is consequently thrown upon the open resources of the town. The evening must be filled up by some means, and the theatre is the obvious centre of attraction. To the English the French theatre is especially fascinating, partly because they know more of it than it is desirable they should know through the medium of "adaptations," and chiefly because they have a fixed impression—which has come down from the palmy days of the Talmas, the Potiers, and the Rachels—that the French stage embodies the perfection of stage art, or, at least, of particular forms of stage art. So far as the "adaptations" go, there is no doubt that we, or rather our playwrights, are under heavy obligations to the contemporary dramatists of France; and it may be safely added that, upon the whole, the obligations are of a kind which have not contributed to elevate the taste of the public. With respect to the art of acting, little has been borrowed, or imitated, on either side, and few interchanges of actors have taken place. Of such glory as can accrue from the appearance of English actors on the French stage, or of French actors on the English stage, we think we may, without presumption, claim the larger share. No French actor ever achieved in English so real and legitimate a success, independently of all meretricious and adventitious aids, as Mr. Charles Mathews achieved in French. And he had the good sense, and the good taste, to stop there. He confined himself to his rôle, and was wisely content to limit his

pretensions to his actual performances. He did not set up to teach the French how their own drama should be acted, or to produce new stage versions of their classics.

The tradition of the superior excellence of the French theatre, as compared with the English, has become an article of popular faith in this country. At the breaking up of the tourist season the London clubs are filled with echoes of the fine things done in Paris, to the manifest disparagement of our own houses; and dinner-tables are entertained with indiscriminate abuse of English acting, mixed with choice examples of the last French pieces, accompanied by that expressive gesture of throwing perfumes from the mouth, with an expanding motion of the hand, intended to signify—delicious! Whatever these panegyrics may, or may not be worth, they represent current opinion.

Without officiously interfering with the rights or pleasures of dilettante criticism, we must say at once that this judgment is egregiously erroneous. It was true once, as it is false now. The English and French theatres have undergone a revolution since the days when it could be said with justice that the stage in this country was inferior to the stage of France. We have in reality turned the tables. The superiority now is on the other side. Any competent critic can easily satisfy himself of the fact by visiting Paris at the present moment, and making a round of the theatres. There are nearly twenty of them open—from the Comedie-Française and the Odeon down to the Marigny—so that French art is just now undergoing complete development in all its phases. Having made the tour of the dramas, vaudevilles, spectacles, and nondescript pieces which belong to no definite order of dramatic architecture, the critic, if he understand his business, must arrive at some such final conclusion as this: that the English stage of to-day is about as much in advance of the French stage, as the French stage was in advance of the English fifteen years ago.

There is but one department, so to speak, in which the Parisian boards have the advantage over us—the rôle of the *jeune premier*. The French theatres are rich in actors of that class, and we may be said almost to have none. One reason, perhaps, is, that the rôle is a natural product of the soil, and essential to nearly all forms of French plays. With us it is not so important. The walking gentleman has long been a reproach to our stage; for we have rarely been able to get him to do anything but walk, and even that awkwardly, with an evident ignorance of what he should do with his hands. It must be admitted that you seldom detect this kind of *maladresse* on the French stage. The *jeune premier* has usually the air and manner of a man accustomed to society. If he be not a good actor, he at least looks well upon the stage, and moves about with ease and confidence. With us, the difficulty is to find actors who, in the costume of the modern drawing-room, can talk, walk, and make love like gentlemen. This is really no slur upon the actor. A man may be a gentleman from head to foot off the stage, and not be able to satisfy the ideal of the character in his personation of it on the stage. The two things are as different as the capacity to apprehend and the power to execute. A very large proportion of the highest bred and best-blooded gentlemen in England would

cut sorry figures behind the foot-lights in that very character which they instinctively realize to perfection in private life.

Yet, notwithstanding their youthful lovers and showy walking gentlemen, the French are as incapable of acting Molière at the present moment as we are of acting Sheridan or Farquhar. A French comedy of the high school now-a-days, whenever an attempt is made in that direction for the sake of the *prestige*, will hardly bear comparison with "The School for Scandal" at the Haymarket. The one is dry and effete, the smouldering ashes after the fire has gone out; the other is utterly wanting in tone and unity, but it is enlivened by broad patches of humour, which, coarse as they are, keep the audience awake. The illustrious lines of comedy actors who imparted the true zest to such productions have long died out in both countries, and no successors have appeared. Some hope of the restoration of the race might have been entertained in France so long as the several walks of the drama were preserved distinct, and actors were trained up in them. But now that the drama is thrown open, there is an end to the cultivation of specialities in the art, or indeed of the art itself. Everybody "goes in" for everything, and so long as a temporary success can be accomplished, no matter by what means, the drama is left to drift down the stream. Companies out of which actors would have been picked to supply appropriate casts in former times are now made to run the whole round of characters, according to the convenience of circumstances or the exigencies of the moment. What is called a working company—that is a company in which individuality may be said to be obliterated—is new to the French stage, and is rapidly destroying the fine and delicate skill for which we used to give the French actors credit. The genuine artist who is turned into an actor-of-all-work insensibly loses his polish and refinement; while the generation of actors coming in under the existing system have no such qualities to lose.

The only comedy now playing in Paris is "Le Supplice d'une Femme" of Emile de Girardin. But there are only three leading parts in it, so that it is inadequate as a test of the resources of the theatre. If it comprised as many prominent parts and as much variety of character as "The Rivals," or "The School for Scandal," the management of the Comedie-Française would hardly have ventured upon it. As it is, we could cast the play more efficiently in London, supposing it to be suitable to a London audience, which it is not. The story of the three acts may be related almost in as many lines. The wife of a merchant has formed a *liaison* with a lover who has assisted her husband in an hour of difficulty. Her child is not the child of her husband but of her lover, a fact of which the audience is duly apprized, for the purposes of the play. The woman is utterly miserable. Strange to say, she loves her husband and detests her lover. Agitated by a conflict of emotions, which would be unintelligible out of France, she resolves to confess everything to her husband, and accordingly places in his hand a letter, in which her lover urges her to fly. The husband thereupon assumes the judicial function, and sentences the lover to banishment, and the wife to the care of her parents, taking upon himself the charge of the child, which is not his own. This

piece, which would not be tolerated in England, is played nightly to crowded houses in Paris, and, upon the whole, makes a nearer approach to the perfect *ensemble* for which the French stage was formerly celebrated, than any piece now before the public. The wife is played by Madame Favart, the lover by M. Lafontaine, and the husband by M. Regnier. Of these, the best is Madame Favart, and the worst M. Regnier. The lady brings tears from the audience by the prostration she exhibits throughout. You see from the first that she is a woman stricken by a recent grief, which is eating away her life; and, although in some places she fails to rise to the height of the expectation she has herself created, this central image of sorrow, and remorse, and terror is constantly present in her voice, her action, and, above all, in her silence. This is high art—not consummate, because it is slurred here and there with weaknesses, but a just and noble conception skilfully embodied. The lover is played by M. Lafontaine with a certain sullen intensity, which draws out very effectively the dark traits of the character. It is not a part that makes much demand on the emotional power of the actor, but it requires certain qualifications of figure, expression, and concentration, which M. Lafontaine is able to supply. The husband, by M. Regnier, was cold, hard, and, in a stage sense, conventional and common-place. M. Regnier does not advance in his art. He is more weak than ever; and he continues to rub his hands with a constancy which makes it surprising that he has not rubbed them out. His tenderness is purely artificial, and it is occasionally turned into a contrary channel by the shrewishness of his voice. His action, never graceful, is sometimes awkward, as when, for instance, he receives the intelligence that the child upon whom he has lavished so much affection belongs to his friend. A short, snappy, shrill cry, and an ungainly contortion of his body across the edge of the table, constitute his mode of exhibiting the horror and anguish produced upon him by a communication which harrows even the audience. M. Regnier has, nevertheless, some excellent qualities—he is quiet and self-possessed, never overdoes a passion, and commands attention, even if he does not always succeed in rewarding it.

There is much more to be said about the details of the stage, which we hope to say in another article. R. B.

CURRENT LITERATURE.

HOMER IN MODERN HEXAMETERS.

The Iliad of Homer, in English Hexameter Verse. By J. Henry Dart, M.A. (Longmans, Green, & Co.)

Homer's Iliad. Translated from the Original Greek into English Hexameters. By Edward W. Simcox. (Jackson, Walford, & Hodder.)

THOSE who deny that English words are unsuited for giving pleasure when formed into hexameter lines are narrow-minded, as well as mistaken. To assert that certain verses are bad, is merely to express an individual opinion. To prove a particular form of verse to be unpoetical is simply impossible. Moreover, it is childish to suppose that, a kind of versification which one person does not like, every one ought to despise. Thus it is, however, that the contest has been carried on by the opponents of that so-called "pestilent heresy," the English hexameter. They have set up their individual tastes as infallible standards, and have endeavoured

by loudness of assertion to make up for lack of argument. Every parent, while admitting that his own offspring may not be perfect, is inwardly satisfied of their general superiority to the offspring of others, and Lord Derby over-estimates the appropriateness of the verse into which he has transmuted the ideas of Homer for the same reason that he cherishes a paternal admiration for the fruit of his loins. Entertaining the opinion that there is no finality in poetry, any more than in politics, we are ready to welcome without prejudice, and examine with impartiality, any form of versification for which a claim of naturalization into our language is presented by its framers.

Now, in discussing this question, it is indispensable to state at the outset, that the fact of hexameters in English being necessarily different from those in Greek and Latin, has nothing whatever to do with the utility of English hexameters as mediums through which to express poetical ideas. To give pleasure is the express end of poetry. Obviously, that poetry fulfils its object best which gives pleasure to the greatest number. Despite the spread of education, we must hold that many English men and women are unable to read with ease, or at all, either of the two languages of antiquity. Of course, any one who has mastered Greek and Latin has no need of translations of the poems of Homer and Virgil. It is those who are less fortunate for whom scholars and poets have striven to clothe in the English tongue the ideas with which they are familiar in their native dress. By the latter the adequateness of the translation must be judged. But it seems to us that their duty extends no farther than to decide whether, taking the dissimilarities between the modern and ancient language into account, the result is as satisfactory as might fairly be hoped for. They can never feel, as less learned readers do, the effect of reading the translation. Had Keats been acquainted with Greek, he would not have been thrilled as he was with the grandeur of Homer's lines, rather unfaithfully reproduced in the quaint, yet vigorous diction of Chapman. We should like to see a competent English writer, to whom Homer in the original was a sealed book, discuss the merits of the numerous translations which have been issued. From such an one can we alone expect to learn wherein the versions of Chapman and Pope, of Cowper and Lord Derby, differ from each other in effectiveness, and in what respect they are less or more pleasing than a version in hexameters like that of Mr. Dart.

Although not perfectly qualified for undertaking such a task, we shall endeavour to bring the question to an issue by means of a few parallel quotations from versions in ballad metre, blank verse, and English hexameters. We shall merely premise that, as a translation, Mr. Dart's version is worthy of high praise. He has taken very few liberties with the original, and has succeeded in producing a version which, in point of literalness, is equal to Lord Derby's. Mr. Simcox does not deserve the like commendation. In his preface, he writes, "The present translation shows the reader very nearly what 'the blind bard of Chios' rugged isle really says." Without giving reasons, we must content ourselves with remarking that "very nearly" is hardly the qualification we should make.

Opening the first book, we shall give the different versions of a short passage which has proved a difficult one to many translators: it is the answer to the priest's supplication. To Chapman we give precedence:—

And Phoebus heard him pray;
And vex'd at heart, down from the tops of steep
heaven stoop'd; his bow
And quiver covr'd round, his hands did on his
shoulders throw;
And of the angry deity the arrows as he mov'd
Rattled about him.

Like the night he rang'd the host, and rov'd
(Apart the fleet set) terribly: with his hard-
loosing hand
His silver bow twang'd.

Pope's version is a very loose one:—

The fav'ring power attends,
And from Olympus' lofty tops descends.
Bent was his bow, the Grecian hearts to wound;
Fierce as he mov'd, his silver shafts resound.
Breathing revenge, a sudden night he spread,
And gloomy darkness roll'd about his head.
The fleet in view, he twang'd his deadly bow,
And hissing fly the feather'd fates below.

Lord Derby is much more literal than Pope, yet some of his epithets are as ill-chosen; for instance, "ample quiver" is very bad, and "fateful arrows" as absurd as the "silver shafts" of Pope is incorrect:—

His pray'r Apollo heard:
Along Olympus' heights he pass'd, his heart
Burning with wrath; behind his shoulders hung
His bow and ample quiver; at his back
Rattled the fateful arrows as he mov'd;
Like the night-cloud he pass'd, and from afar
He bent against the ships, and sped the bolt;
And fierce and deadly twang'd the silver bow.

We shall now give, without long comment, the hexameter versions of Mr. Simcox and Mr. Dart. Neither is very literal, but the errors in that of the latter are not half so unpardonable as those in that of the former:—

That prayer heard Phoebus Apollon;
From the Olympian peaks, with wrathful heart,
he descended,
Bearing upon his shoulders his bow and his close-
covered quiver;
Loud was the clang of the shafts on the wrathful
deity's shoulders.
While he downward mov'd; and he came like
the night in its falling;
Then, from the ships, at a distance he stood, and
he darted an arrow,
Dire was the clang, which rang from the bow with
silver adorned. —Simcox.

And the prayer rose to Phoebus Apollo!
Down from the peaks of Olympus, in all the
pride of his anger,
Down the Avenger came: and the silver bow on
his shoulder
Clang'd as he rush'd along; and the shafts
rattled loud in the quiver,
E'en as alive with the wrath of the god: as
like night he descended.
Planted afar from the fleet, on the fleet flew his
terrible arrows.
Dire was the clang of the silvery string as it
sounded and bounded! —Dart.

Of all these versions, we should think that Mr. Dart's one will be quite as well liked as any other. Let us now take a simile and see how each translator deals with it. We shall select one from the fourteenth book—one wherein Chapman employs an epithet which well represents the Greek one, and of which the late Dr. Cooke Taylor has remarked, "There is no more expressive description of that swelling of the waves that portends a coming storm than is contained in this single word," which we shall italicise:—

And as, when with unwieldy waves the great
sea *forefeels* winds
That both ways murmur, and no way her certain
current finds,
But pants and swells confusedly, here goes, and
there will stay,
Till on it air casts one firm wind, and then it
rolls away. —Chapman.

As when old Ocean's silent surface sleeps,
The waves just heaving on the purple deeps:
While yet th' expected tempest hangs on high,
Weighs down the cloud, and blackens in the sky,
The mass of waters will no wind obey;
Jove sends one gust, and bids them roll away. —Pope.

As heaves the darkling sea with silent swell,
Expectant of the boisterous gale's approach,
Nor onward either way is poured its flood,
Until it feel th' impelling blast from heaven. —Lord Derby.

Then as blackens the mighty main, though silent
its heaving,
Presentient of the coming swift of the shrill-
sounding tempest,
Yet still it stays, and rolls its waves nor hither
nor thither,
Until some appointed blast descends from
Kronion. —Simcox.

As when a deep ground-swell just heaves in its
first undulations,
Marking, on Ocean's face, that a storm is at work
in the distance,

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Though all around be peace; and the sea, neither
this way nor that way,
Rolls; till the blast sweeps up, and determines
the course of the tempest. —Dart.

Here, again, we must commend the version of Mr. Dart. It is devoid of the "vain repetitions" in which that of Pope abounds; it is less stiff than Lord Derby's, and, to an English ear is not unmusical. We leave it to others to say whether or not they like the verses of Mr. Simcox.

Having quoted enough for the purpose of comparison, we shall conclude with a longer passage by Mr. Dart, and which will more fully exemplify his powers. Our own opinion is, that his version of the Iliad is one of the best which has recently been produced. We should unhesitatingly put it into the hands of those English readers who desire to have a notion, however faint, of the Homeric versification, at the same time that they learn the details of the Homeric story. If his hexameters do not seem so English as the heroic verse of Dryden or Pope, they may still be good poetical tools.

Had Lord Derby done like Mr. Dart, how many pens would have been busied in proving that the English hexameter was alone suited for a translation of the Iliad! Let the following passage either confirm or disprove the correctness of our opinion: it is from the fourth book:—

As when the South-west wind stirs the deep,
and the waves of the ocean
Break on a rock-bound beach;—wave on wave in
unending succession;
First, far away out at sea, the dark surges heave
in their furrows;
Then, rolling in on the shore, burst in thunder
and foam; and the headlands
Hurl back the wash of the sea: and the white
spray shivers around them;—
So, in unending succession, the Danaan troops
moved to battle;
Phalanx on phalanx rang'd.—Naught heard save
the voice of the leaders,
Ordering each his men; all the rest moved
silently after;
—You might have deem'd them dumb, so great
was the host and the silence,—
Listening all for the word of the chiefs;—and the
gleam of their armour
Flash'd in broken light, as the hosts roll'd
terribly onwards.
But from the ranks of Troy—as the mingled
sounds from the sheep-folds
Rise, when the close-pack'd ewes of some wealthy
man at the milking
Hear the cries of the lambs, and bleat incessant
in answer—
So, from the wide-spread armies of Troy, rose
the dissonant war-cry.
Nor was there one battle-cry, nor one common
language among them;
Various tongues were there; many lands sent
the numerous levies.
But when the hosts, moving on, met at last in
the shock of the combat,
Shield then encounter'd shield; spear, spear;
with the might of the warriors
Cuirass'd in brazen mail.—The well-boss'd orbs
of the bucklers
Rang, as they clash'd in fight; and the tumult
rose to the heavens.
Rose deep groans of the slain, the exulting
shouts of the slayers,
In a discordant din: and the earth ran red with
the bloodshed.
Fierce as two wintry torrents, descending the
clefts of a mountain,
Roll into one rocky basin their mass of tumult-
uous water;
And the two swollen tides boil eddying round in
the channel,
With deep-sounding roar, heard afar over hills
by the shepherd;—
Such, of the mingling hosts, was the rage, and
the strife, and the turmoil.
Then, first stroke in the fray, did Antilochus
slaughter a chieftain,
Known in the van of the fight;—Echepolus, son
of Thalëses.
Striking him full on the helm, where the crest
with its pendulous horse-hair,
Shadow'd the warrior's forehead.—The brazen
point of the war-spear
Shatter'd the frontal bone; night veiling his
eyelids for ever.

So, as a broken tower, he sank in the terrible
contest.

Him, as he lay in death, by the feet, the high
prince Elephénor,
—Son of Chalcëdon, chieftain renown'd by the
valiant Abantes—

Seized; and was dragging away, from the range
of the darts, to despoil him

There, at ease, of his arms.—Short, truly, the
work of the spoiler!

E'en as he tugged at the corpse, he was marked
by the noble Agénor;

Who, in his fenceless side, left bare as he stoop'd
by his buckler,

Plung'd his brazen spear;—his limbs sank nerve-
less beneath him:

Breathless he roll'd in dust. Then around him
in arduous battle,

Troy's and Achæa's sons, like to wild wolves
raging for slaughter,

Rush'd on, one on the other: and man slew man
in the struggle.

W. F. R.

MORAL FREEDOM.

Moral Freedom Reconciled with Causation. By
Henry Travis, M.D. (London: Longmans.)

HERE is a new book on the old question of moral freedom or necessity, which the author, after traversing opposite sides, believes himself to have finally resolved. Such a belief need not be set aside as summarily as a pretension of discovering perpetual motion, though we fear that ultimately it may amount to little more. There are metaphysical problems handed down through generations, in which the opposite sides constantly tend, by the rejection of exaggerations, to approximate, until they reach an oscillating equilibrium, in which a mild preference seems all we can attain, yet which may be converted into an occasional preponderance by the appearance of a brilliant advocate on either side. One such problem, as is well known, turns upon the origin of our speculative knowledge, or, more strictly, upon the amount of contribution which the human mind of its proper vigour superadds to its sensuous apprehensions of the external world. Upon this seemingly purposeless, yet really momentous question, the masterly treatment of Mr. J. S. Mill, in harmony with most of the tendencies of modern thought, but aided, perhaps, by the inadequacy of one of his antagonists, and by the polemical theology of the other, has given all the appearance of triumph to the side of sensation, aided by association. Some idealist may yet arise, though hardly out of the school of Sir William Hamilton, to redress the deranged balance. We should like to see this attempted by some one who would make a breach at the point of "perdurability," i.e. the enduring persistency of things physical and moral, which is an assailable part in Mr. Mill's system, and who would proceed to explain this by a higher and more general force, limiting, without superseding, man's personality. The knowledge which Mr. Mill denies us, why "possibilities of sensations" are permanent, might then be restored.

Another problem, analogous to the above in its subject-matter, and corresponding to it in its secular recurrence for debate, consists in the question handled by Dr. Travis, "Are our practical volitions the result of our self-determining choice, or are they comprehended as living links in the chain of causation twined for us by organization and circumstance of all kinds?" We may generally anticipate that thinkers who reduce to a minimum the native contributions of mind to our speculative knowledge will act with correspondent parsimony in estimating the amount of freedom really inherent (though a specious appearance of it they may concede) in our moral choice. Physically the world's offspring, we become also morally its creatures. The solution ingeniously arrived at, and inculcated, with a fully adequate sense of its importance, in the volume before us, would be that man possesses a certain self-determining power, which is not less real because it is subordinated to the universal action of the principle of causality. Liberty within the meshes of necessity, or causation

surrounding, but not destroying, the power of moral choice, appears to be the upshot of the theory.

Dr. Travis will pardon us if, to our great regret, we should unintentionally misunderstand him. He appears to us to be so nearly a pure sensationist, that if he is not bound to accompany kindred thinkers throughout, he can only be separated from them ultimately by a verbal difference in terms. He adopts occasionally, as in pp. 37, 38, a semi-polemical tone of respectful dissidence towards Mr. Mill; but the difference between them appears resolvable into a greater amount of distinctness and consistency on one side, and that hardly the one to which our author (pp. 19—77) attributes it. We will endeavour to place our readers in a position which may enable them to judge how far this criticism is correct, by a somewhat fuller account of the book.

After a fair statement of the problem, interspersed with many ingenious remarks, and guided by a due estimate of the difficulties which attend the hypothesis either of moral freedom or of necessity, the author proceeds to protest against four fundamental errors, which lie as heavy on psychology as the idol-figments of Bacon upon knowledge in general. These are: 1, The error of believing that mind is an independent and spiritual substance; 2, the error of regarding mental phenomena as attributes of such a substance; 3, the confusion of substances with attributes; 4, the failure to distinguish affections from mental acts. Such a quadruple foundation of negatives is unlike enough to that of the old philosophers, who started with Justice, Temperance, Fortitude, and Prudence. Our philosophical well-being, according to Dr. Travis, consists in our knowing that mind is the impersonal aggregate of all mental phenomena; mental facts are the unsubstantial results of processes of organization; attributes and feelings may be facts, but can never be things; volition, the composite of emotion and of thought, is not an act, but an affection. From all this it will be readily divined that the author's psychology is based upon physiology, or that the two things are identical in his hands. There would be little use in transcribing the familiar outline of a system of materialism, although its analysis of the nervous organism may abound in full (and, we presume, accurate) details.

Since the result of such a system must be to extend the range of causation, which by mere physical organism, without involving the complex machinery of moral circumstance, will comprehend not only our sensations and emotions, but also our volitions and actions, it may be asked, what becomes of the reconciliation with moral liberty? What element of real spontaneity remains capable of entering into our idea of choice? A certain reply is found by the author, in pointing to the act of attention; this being a process the essence of which is activity, and not, like volition, a quasi-passive affection, while our motives in the direction of good or ill are indefinitely strengthened by the act of attention, whichever way we direct it. Thus the child attending to the apple is tempted to eat; but, attending to the birch-rod, or its name, is recalled to duty.

If the author had appeared unconscious that acts of attention must, no less than other acts, have some motive or impulse, we should have asked him, why does the child attend to anything but the apple? or, why should adolescence take the trouble of attending to anything but the most dangerous "possibilities of sensation" which surround it? We do not, however, understand it to be ignored that the element of spontaneity in no way enters more into the act of attention than into any other act. Man can determine himself either way; but he will determine himself in the direction which abounds most in attractions suitable to his disposition. We do not deny the empirical utility of pointing out to men that they have the faculty of attention; or, as Dr. Travis would prefer saying, they can learn to attend; but we

desiderate a scientific principle, which shall either exempt such an act, within the realm of causality, from moral causation, or show that, being caused, it has at the same time the arbitrariness which is commonly supposed to be "freedom." At present the reconciliation of liberty with causation turns out to be, like the reconciliation of Schleswig with Germany, an absorption of the smaller in the larger, and might almost pass (if, when other people laugh, philosophers grin) for a philosophical joke.

We incline to think the author was serious. There are portions toward the conclusion of his book which imply that he would furnish benevolent schemes of co-operation (such as those of Robert Owen) with a metaphysical theory in their justification. It is evident from the language he holds towards metaphysical students, and especially towards a very eminent French metaphysician (M. de Biran), that he has himself no capacity or genius for metaphysical thought. His style has something of the verbal accuracy which we sometimes find in good etymologists, but sins by redundant duplication of words. His book has the merit of abounding in facts and citations, which have enabled us to read parts of it with pleasure; and if we have failed to extract from it any contribution to metaphysical science, we do not regard it as a crime to which all the courtesies of life need be denied.

We will venture on two general suggestions. The more liberal cast of divines would concede to our author that the psychological systems apparently most favourable to Christianity can be hardly enforced by dialectics, without some aid from the principle of faith. They would be careful to add that the auxiliary thus involved by them is not an assent upon miraculous compulsion to statements inherently incredible, but such a readiness to trust our better instincts as will in its higher developments culminate in aspiration to the most ennobling forms of truth. They would not at all thank any one who, in a manner somewhat resembling the irony of Hume, should set on one side the subject-matter of faith, as a thing with the inherent reasonableness of which they were in no way concerned. Again, if what is called the mind be to-day resolved into physiological phenomena, they would feel by no means sanguine that what is at present called the soul may not be destined hereafter for a similar and still easier resolution.

Physiologists may have discovered the elephant, but they have as far as any one to seek for the tortoise. The most accomplished advocate of the school to which the present author less consistently belongs cannot himself justify the indignation, so creditable to his heart, but so fatal to his system, with which he repudiates the ascription of an unreal morality to the Supreme Being. He can neither explain physical permanence nor personal identity. The world seems given over to inexplicable flux and unsubstantial illusion—or, as the Hindus would say, to *Mayá*—so long as body without mind, or physiology without metaphysics, is assumed to be the only appropriate key to its mysteries. It may be (but to follow out this consideration would carry us here too far) that faith aided by metaphysics—i.e., the reasoning belief in a Supreme Mind—may prove to us the best guarantee for the existence of minds of our own. R. W.

MOZART.

The Letters of Wolfgang Amadeus Mozart (1769-1791). Translated from the Collection of Ludwig Nohl. By Lady Wallace. (Longmans.)

ANY fresh contribution towards the mental history of the extraordinary boy-man who lived but for thirty-five years, who played apparently by intuition, and to whom the most profound devices of counterpoint would seem to have been rather revealed than taught, must be of great interest to many besides mere musicians. Such a contribution is doubtless made by the work before us, which contains, besides some others, all the

letters known to exist written by Mozart to his father; and though it must be admitted that no key to the enigma of Mozart's wonderful and healthy precocity will be found in them, still they are interesting enough to warrant, now that they are before us in an English dress, a closer examination of them than they received in a notice of the German edition a few months ago (READER, No. 108).

The chief impression left upon us by the perusal of these letters, particularly the earlier ones, is the extraordinary confidence of Mozart as boy and man in the reality of his own genius. Otherwise a modest lad enough, apparently deferring willingly to others, and accepting professions only too readily, the moment it comes to a question of music, he is always ready to undertake any task, or to measure his strength against any one. And in this we find but little of the common artistic jealousy. He criticizes his colleagues and rivals sharply enough, it is true, at times, but seldom petulantly; and, save in one or two instances, he is ready with warm praise of every kind of merit. No doubt this self-confidence is, to a certain extent, common enough; but we cannot help being struck with the singular mode in which Mozart asserts his own pre-eminence, as if it were something exterior to himself, and in respect to which modesty or vanity had no relation. For instance, at the age of twenty-one, when applying to the Elector of Bavaria for an appointment, he simply says:—

I have written three operas, and am a member of the Bologna Academy; I underwent a trial where several *maestri* toiled and laboured for four or five hours, whereas I finished my work in one. This is a sufficient testimony that I have abilities to serve any court.

Again, a few days later, writing to his father, he tells him that he said to Count Salern:—

Let him [the Elector] put me to the test. He may assemble all the composers in Munich, and also send in quest of some from Italy and France, Germany, and England and Spain, and I will undertake to write against them all.

We could multiply instances of this self-reliance, but the foregoing may be sufficient.

Connected with, and without doubt giving rise to some extent to this self-confidence, is the intense power of work, and of rapid work, of which Mozart must, from a boy, have felt himself capable. This power of work we knew well before, for it almost seems as if the mass of music the composer has left behind him would have taken his short life to transcribe merely, without inventing at all. But, indeed, he appears to have composed, at least towards the end of life, as rapidly as he would have written. In one place we read of his proposing to devote a night or two to the composition of a symphony, to please his father, in the midst of his other work; and in another, having to give a concert in four days, and not having a single symphony by him, he sets to work at a new one, "which must be ready by that time." Again, when he played he played in earnest. Take, for example, the following account of a concert at Augsburg:—

What do you think was the first piece after the symphony? The concerto for three pianos. Herr Demmler took the first part, I the second, and Herr Stein the third. I then played a solo, my last sonata in D, for Durnitz, and afterwards my concerto in B; then again a solo in the organ style, namely, a fugue in C minor, then all of a sudden a splendid sonata in C major, finishing with a rondo, all extempore.

And even at Vienna, after his reputation was established, we read of his playing, at one of his own concerts, two concertos, a fugue, and two sets of variations. When it is recollected, too, that besides all this composing and playing he had to spend a large portion of each day in giving lessons, upon which his chief means of subsistence seems to have depended, the energy and industry of the man, to say nothing of his genius, seem positively astounding.

As regards the personal character of Mozart, we find much that is interesting, but little that is altogether new, in these volumes.

Many of the letters have been published before, and the substance of most of the others have been worked up more or less skilfully into the various biographies of their writer. We find him, as we expected, essentially an artist, excitable to a high degree, not always perfectly consistent, intensely affectionate and impressionable, not unfrequently in the most boisterous spirits without apparent cause, and as frequently causelessly depressed, but always with a substratum of deep feeling, and a considerable spice of sarcastic humour. In fact, the character we should ascribe to the author of these letters is just what we should have supposed would have been the character of the composer of "Don Giovanni." In the boyish letters, of course, the high spirits predominate, and we have every kind of tomfoolery in the way of rhymes, patois, macaronics, &c. (all most conscientiously translated by Lady Wallace), mingled at times with ludicrously high-flown platitudes. As he gets on in life, he is, as might be expected, always falling in love, always praising one acquaintance to the skies one day, to abuse him as little better than a swindler the next week, and of course tormented to death by that participation in the wretched backstairs intrigues of courts, which seems to have been essential to literary or artistic life in the last century. Indeed, when one reads of the sort of people with whom the youth had to associate, of his reckoning upon gratuitous board and lodging, of his *presenting* a composition to the Elector, and, not getting an engagement, resolving to apply for his travelling expenses, as he has no intention "to make him a present of the rondo and variations"—one wonders how he preserved self-respect enough to make in the end a manful stand against his tyrannical patron, the Archbishop of Salzburg. The descriptions of these sickening intrigues, indeed, fill a large portion of the letters. The father, Leopold Mozart, was, as we know, a thorough man of business, and his affectionate son seems generally to have confined his epistles to business and home gossip, and to have kept his numerous love affairs as much in the background as possible. Leopold, however, committed the common error of attempting to maintain the paternal authority rather too long, and the son, when at last his heart and honour were really seriously engaged, took his own course, and the series of letters in which he firmly and affectionately urges his father's consent to his marriage with Constance Weber are not among the least pleasant in the book. After all, perhaps, the astute old gentleman was wise in his generation, for, though Mozart's marriage was a happy one, still, as his family increased, we read for the first time of serious pecuniary embarrassments, and find letter after letter of not the most agreeable character, soliciting loans from friends. And in the end we know that the composer of the "Requiem" left barely enough to bury him.

We have thus rapidly gone through the more salient points of these volumes. As we pointed out in our review of the German edition, the letters in no way supply anything like a biography of Mozart. For English readers, however, the brief life of the composer by Mr. Holmes will amply suffice for the comprehension of most of the allusions in the work before us.

There is less of musical criticism in the letters than we should have expected to find. Some slight descriptions of the manner of contemporary performers, and a few valuable hints upon "style" in pianoforte playing, are nearly all that musicians, as musicians, can glean from the letters of the great master. There are, however, two or three passages which seem to us, coming from such a source, to be worthy of extract. The first is upon poetry for operatic music:—

I should say that in an opera the poetry must necessarily be the obedient daughter of the music. Why do the Italian comic operas everywhere please—with all their wretched poetry—even in Paris, where I myself witnessed the fact? Because music rules there supreme, and

all else is forgotten. An opera is certain to become popular when the plot is well worked out, the verse written expressly for the music, and not merely to suit some miserable rhyme (which never enhances the value of any theatrical performance, be it what it may, but rather detracts from it), bringing in words or even entire verses, which completely ruin the whole ideas of the composer.

The second is upon the abuse of the *tremolo*—an abuse which does not seem to have ceased since Mozart's days:—

Meissner, as you know, had the bad habit of purposely making his voice tremble at times—entire quavers and even crotchets, when marked *sostenuto*—and this I never could endure in him. Nothing can be more truly odious; besides, it is a style of singing quite contrary to nature. The human voice is naturally tremulous, but only so far as to be beautiful; such is the nature of the voice, and it is imitated not only on wind instruments, but on stringed instruments, and even on the piano. But the moment the proper boundary passed it is no longer beautiful, because it becomes unnatural. It seems to me then just like an organ when the bellows are panting.

And the third, and last, scrap of criticism may also be useful at present:—

The happy medium—truth in all things—is no longer either known or valued; to gain applause, one must write things so inane that they might be played on barrel-organs, or so unintelligible that no rational being can comprehend them, though on that very account they are likely to please.

We cannot conclude without a word of praise for the excellent manner in which the work of translation has been executed by Lady Wallace. The English is, almost without exception, smooth and idiomatic, and the musical terms are in nearly every instance correctly rendered. Two or three slight mistakes there are, which may easily be corrected. In the first place, we imagine that in not a few instances the German note B has been translated by B, instead of B flat; and in the letter to Padre Martini (I., p. 55), "Trombe di guerra, tympani," mean simply trumpets and (orchestral) drums, and not, as translated, "war drums and cymbals." And in the description of an Italian opera (I., p. 8), surely "Bradamante . . . fa una povera baronessa," &c., means "a poor baroness acts the part of Bradamante," and not "Bradamante pretends to be a poor baroness." In a future edition, too, it would be well to identify for English readers, as far as possible, the compositions to which allusion is made; Köchel's thematic catalogue is hardly an ordinary book of reference.

AGNES.

Agnes. By Mrs. Oliphant. (Hurst & Blackett.)

THAT the authoress of the "Chronicles of Carlingford" is entitled to a prominent position in the Upper Chamber of modern novelists, none will be inclined to dispute who have been fascinated by that delightful series in the pages of *Blackwood*, or, some of them, in their subsequent three volume avatar. But, as stories that appear in serials do not always make their due impression because of the fragmentary way in which readers at first get hold of them, and because of the damaging necessity the writer is under of making effective points in order to keep up the monthly interest, so it is possible that many who are acquainted partially or entirely with "Salem Chapel" and "The Perpetual Curate," are as yet scarcely aware of the surpassing capabilities of their authoress in the field of fiction.

To such, the novel of "Agnes" will be a revelation. It bears that stamp of first-rate power which no one can mistake. True it is, that though in these days when novelists are legion, genius, as ever, asserts its broad, infallible distinction from mere talent and dexterity; popularity, nevertheless, does not always so make its distinctions. Take female novelists only. No stories have been more read than those of Miss Braddon and Mrs. Henry Wood. But compare these with the creations of Miss Bronte, Mrs. Gaskell, the

authoress of "Adam Bede," or Mrs. Oliphant; gauge them respectively by the tests of truth, insight, force, and grace of style, and the difference is as between paste and diamonds.

But first-rate novelists may be bound by the necessities of their genius itself to a certain uniformity in the style of its development. Most often they are so. Jane Austen never departed from her easy, gossiping, lifelike pictures of the upper middle class, abounding in subtle humour, but tame as to sentiment and passion. Miss Bronte was always the same in her forcible descriptions of the gloomy flats of the inner life, whether transacted in a Yorkshire village or in a Brussels boarding-school. Mrs. Gaskell may be recognized without difficulty in the homelike truthfulness and quiet fun—most Jane Austen-like—which mark her stories, whether of genteel or manufacturing life, whether or not partaking of the favourite sensational element of the day. "George Eliot," indeed, startled the world by the production of "Romola"—a tale as dissimilar as possible, both in character and treatment, to the fictions of lower-class life with which her name had before been connected. But, clever as "Romola" was, it was a *tour de force*, and not inspiration.

Mrs. Oliphant, as it appears to us, possesses a really wider range of power in this department of literature than either of the authoresses mentioned. In her earlier fiction, "Mrs. Margaret Maitland" for instance, she seemed to echo the idyllic strain of Scottish life, familiar to us thirty years ago in the tales of Professor Wilson; pleasing, but characterized by a certain milk-and-water sentimentality. In the admirable series of "Carlingford," she manifested an unexpected force and discrimination; a power of understanding and describing character under various aspects, of analyzing complex motives, and of portraying, with really exquisite humour, the peculiarities of individuals and classes. Her plots were improbable sometimes and ill amalgamated; but the display of character was masterly, the pathetic elements not too deep for irony, and the presiding divinity, common sense, was triumphantly vindicated in the general tenor of the story.

"Agnes," on the other hand, is a narrative of deep, tragic interest, but of interest wholly derived from simple elements, and from occurrences, few in themselves, and connected by easy links of causation. According to the writer's theory, it is intended to be a biography of the inner life—of the hopes, and joys, and sufferings which constitute the human heart's conscious existence, though in real life no biography can faithfully portray them; and which being over, life becomes merely a vicarious existence, in and for others. As a work of art, this novel leaves nothing to be desired. Indeed, it is the skill evinced in its construction, as well as the remarkable subordination of the element of humour, which on a first survey makes it almost difficult to recognize "Agnes" as a production of the authoress of the "Carlingford" series. But the doubt vanishes when we come to certain touches of detail, and the deficiency of humour—which by no means involves its absence, but only its subordination to the graver elements of the story—is felt to be merely a proof of the writer's consummate judgment. Of all gifts, perhaps, humour is the most tempting to exercise, when there is a consciousness of possessing it; but Mrs. Oliphant has conceived in her mind a subject, the essential qualities of which have small relation to the ludicrous; and she has not suffered herself to be seduced by any temptation to mar the whole calculated effect of her tale. In the characters of the clergyman and his wife, indeed, the old clerical satire of "Carlingford" is again to be recognized; and nothing can be better in its way than the well-meaning but coarse officiousness of the parson's wife, and the heterodox eccen-

tricitities of the parson himself. Mrs. Oliphant's clerical portrait gallery is certainly, taken altogether, a most discriminating representation of the theological fashion of the nineteenth century. We need only ask our readers to hang up side by side with the Vicar of Windholm, the Mr. Proctor, Mr. Morgan, Mr. Wentworth, and the young Dissenting minister of her former tales.

The present volumes give us the oft-enacted story of a *mésalliance*—King Cophetua and the beggar maid. A baronet's son marries a blacksmith's daughter. What gives the tale its special interest is that it is a double *mésalliance*—one of character as well as of position; the queenly soul mated to the commonplace. The leading characters and situations are worked up with an intensity of emphasis which at times becomes almost oppressive, though never in the least degree vapid. The heroine and her father are idealized into a type, it may be, somewhat too romantic for real life; and the repetition of personal epithets—a marked feature in all Mrs. Oliphant's tales—is here curiously conspicuous. It is a feature, the only one, we may venture to say, which they share with those of Miss Braddon.

Side by side with the central figures of the story, and contributing essentially to its evolution, are the women of wayward temper, self-willed and mischievous, yet with infinite degrees between their moral obliquity. One of these, Beatrice Trevelyan, we consider, on the whole, the best-drawn character in the book. We prefer her to the more prominent figures of the blacksmith and his daughter, whose effect, as we have hinted, is almost marred by the excessive elaboration with which they are painted. We quote the description of Miss Trevelyan in the first volume. We must suppose her to have arrived, with her father, at a neglected mansion belonging to that disreputable baronet, both being intent on putting a stop to young Roger's ill-judged engagement:—

Miss Trevelyan was of a very different mind. She had brought no maid with her on this hurried journey; there was no one, as she had sighed downstairs, who had even so much common thoughtfulness as to bring the poor lady a cup of tea. She had no time to go leisurely about her toilette, nor to rest after her fatigues, but must make a rush at it—must unpack her things with her own hands, and get herself into her dress forthwith. The room was dark and heavy, oppressed with curtains, which Beatrice, having lately taken a slight sanitary turn, could not endure, and which certainly added much to the ghostly, dark, damp aspect of the great gloomy apartment, where all the furniture was faded, as was the case throughout the Hall. Two candles on the dressing-table, throwing a kind of dark radiance into the glass, was all the light there was; and the fire sputtered and hissed in a vain attempt to kindle the green wood with which some ignorant hands had tried to light it. Miss Trevelyan had no overwhelming misery in hand to blind her to those little details of discomfort; she had only her unsatisfactory life, in which there was little that was pleasant to look upon. Her heart was heavy, too; but it was a kind of heaviness very different from that which had plucked poor Roger's down out of the sky into those fathomless abysses. Beatrice's heart was always heavy—it felt like a stone, let her do what she would; she was used to that half-physical, half-spiritual sensation, which she carried with her through many amusements, and even through various circumstances in themselves exciting enough. She was unhappy without knowing why; just as some people are happy in equal ignorance of the cause; and, like those happier souls, had ceased to think of it, or to wonder why it was. It was her natural and inevitable condition. Her mind was a little roused, a little softened, to-night. She was sorry for her young brother, whose present position recalled to her the dormant romance which every woman has somehow in her mind. Beatrice, too, had once been in love, and ready to commit herself, and forget her position, and relinquish her better prospects, and marry a poor man; or, at least, so she imagined. It was Sir Roger, of course, who prevented it, and there was nobody who did not applaud him, for that act at least of his not praiseworthy life. It was a long time ago, and Miss Trevelyan had outlived that trifling occurrence—long outlived

it; she had even ceased to think of it for years, and would have been quite content to marry two or three times over, had all gone well. But still at moments of special bitterness it returned to her, and she was able to indulge in the sentiment of disappointment, and to say to herself that her life and happiness had been shipwrecked upon that early rock—which was not true, she knew, yet was true in its fashion, and was a kind of comfort to her. She would have been thinking of that at the present crisis, if she had not been so much worried and bothered by the unpacking of the little valise which contained her dress. It was a great nuisance, and gave a sharp edge and pungency to the quiet, sombre, unresisted unhappiness, which was her usual condition. So very different was it with her in the experience and maturity of her life, and with Roger in his young despair and anguish. After all, there was not more than nine or ten years' difference between them; but, in such a life as that of Beatrice, ten years might have counted for a century.

One sentence in this passage we have marked in italics, because it strikes us as particularly true to the conception of a character like that of Beatrice; and because its truthfulness has, to our thinking, received a somewhat apposite illustration lately in a work very much before the eyes of the literary public. Was it not fundamentally such a feeling as this that dictated in after life Miss Berry's constant references to her short and unsatisfactory engagement to General O'Hara—a sense of disappointment proceeding more from ambition than love; more from a regret that she had failed of her due share in the energies and interests of life, than from a sense that her heart had really touched the quicksands?

With the moral probabilities of Mrs. Oliphant's tale we have, however, one preliminary fault to find, and that is the marriage of the virtuous blacksmith. Granting, and it is just possible to grant, that with his chivalrous and unsuspecting nature this village Socrates might have been beguiled into leading his desolate Xantippe to the altar, had he been alone to bear the brunt of the experiment, it is surely passing strange that he should have brought her as a companion to a daughter of singular refinement and grace, just growing into womanhood, whom he worshipped with the entire devotion of his soul. True, his wife's worst sins of temper and character were unrevealed to him at the time; but her offensive coarseness could scarcely have been disguised by any amount of pity-creating helplessness.

We can do no more than direct attention to the wonderfully truthful pathos of such a scene as Roger's death-bed; to the subtle insight evinced in the poor widow's momentary inclination to entertain a second attachment—a stroke which no writer less powerful than Mrs. Oliphant would have attempted, intending it to have no result to the harrowing desolation of her subsequent trial. No one who takes up this book will lay it down without a sense of having had the emotional depths of his nature stirred in a very unusual degree.

EGYPT AND SYRIA.

Travels in Egypt and Syria. By S. S. Hill, F.R.G.S. (Longmans.)

EGYPT and Syria have been so frequently visited by intelligent men of all nations, and so thoroughly well described by some of the ablest writers, that a mere tourist, who makes a hasty journey through them, and does not go prepared by special study, cannot possibly pick up any information with which we were not acquainted from other sources. We know exactly what kind of adventures may be looked for, and how they almost invariably terminate. Such being the case, a tourist's account of the East can, now-a-days, be little more than a paraphrased guide-book, unless the writer is of more than average calibre. Mr. Hill's "Travels" fall under this category. He is a well-meaning man, not very profound in any subject, but also not very ignorant in any. He is an Englishman, in easy circumstances, a staunch Protestant, a hater of every kind of "idolatry" of other

Christian sects, and one who has read the Koran, evidently with the special object of picking out passages calculated to prove to Mohammedans how wrong they are to behave ill to Christians and Jews, and how inferior the Mohammedan is to other monotheistic religions. The report which Mr. Hill gives of his theological discussions with intelligent Moslems is curious, and one of the few parts of the book which has a certain freshness, and furnishes, as it were, the key-note to the author's idiosyncrasy. In one instance, Mr. Hill seems to have got hold of an Egyptian of rather advanced mind. This man argued that the present state of morals was very unsatisfactory, and could not be remedied by any of the existing religions; that a new dispensation must naturally be expected before any material change could take place; and that this was the more likely, as such events had already taken place more than once—the Pentateuch having been succeeded by the Gospel, the Gospel by the Koran. It was very fortunate for this heretic that nobody but Mr. Hill could understand the language in which the opinion was uttered.

Mr. Hill entered Egypt by way of Alexandria, and proceeded thence to Cairo and the upper parts of the Nile, visiting all the familiar places of interest, and recording, for the thousandth time, all the gossip about them. The European residents he met with did not take his particular fancy. An animated after-dinner discussion he heard at a Cairo hotel, when some extreme political and theological opinions were advanced, seemed to have turned the balance of his mind against them, and induced him to look upon them as a bad lot. There are, no doubt, some rare European scamps in the East; but, on the whole, we hold it to be bad policy on the part of any Frank to endeavour to demonstrate to an Eastern people that all these Europeans are the mere scum of society, and that the best men must be sought at home. The prejudice with which Europeans are regarded in many countries is already sufficiently great, and no sensible man should increase it. Ignore what you cannot defend, but stick to each other when common danger threatens, and always remember—as our American cousin did, when at a critical time in the China War he lent us his assistance—that blood is thicker than water. In Japan, Europeans have had some severe lessons before they would learn that the natives regard all of us as one great tribe, and that it is more than folly if any one nation attempts to steal a march upon the other by exhibiting to the native mind the shortcomings of its rival. If you cannot say anything in favour of your European countrymen, or defend their acts, hold your tongue; but never offer a contemptuous opinion about any section of them. Such opinions work mischief, being, to prejudiced natives, a direct encouragement to commit some rash act. Mr. Hill probably behaved in as proper a manner as it is possible to behave, quietly passing through the streets, and not being more obtrusive than tourists of his class generally are; yet that did not prevent the people of Cairo from applying to him the vilest names, and using him as a spittoon. "On one occasion," he writes, "from a sort of balcony at the first floor of a small house, six or seven women and children together spat upon me, and accompanied this good treatment with execrations, among which, amidst the confusion of soft voices, I could only distinguish the word 'kelt (dog)'. To say to such people a single word which could still more lower their opinion of Europeans, is, indeed, downright folly.

From Egypt Mr. Hill's journey led to Mount Sinai, and thence to Jerusalem. When at the Chapel of Calvary, he witnessed some of the ceremonies in commemoration of the crucifixion of Christ, and heard a sermon, "which," says the author, "was the most remarkable that it had ever fallen to my lot to hear from any Christian preacher in any land." It was delivered by an Italian monk, who, placing himself in advance on the night

of a large crucifix, worked upon the passions of his hearers in this wise—

"Christians! brothers! men! which of you hath the heart so cold that ye have never felt the influence of some powerful passion? which of you is so blind that ye cannot now perceive the sufferings of the Saviour on Mount Calvary—so slow to observe, that the sight of God crucified does not touch your souls? If there be such a man among you, let him stand forth. Let him raise his eyes, and contemplate the sufferings of God! Let him look"—and here the monk stretched forth his right hand towards the figure—"upon the sinews of the Saviour, and transfer their stains, their agony to his own frame; and if his heart throb not, let him"—pointing to the bosom of the figure—"look upon this alone! The heart of God! Can ye not perceive its throbs? Listen! oh, listen! to the sighs that proceed from the heart—to the groans that issue from the departing spirit—still God and man—still alive! Oh, Christians! children! do ye not bleed within, when ye see the red drops fall from the pierced Saviour—from your God?" Then the holy father stretched forth both his hands towards the crucifix, and exclaimed: "His lips yet move—he speaks! 'Father,' says the Saviour, 'into thy hands I commend my spirit.'"

The groans and sobs of the assembled pilgrims were now at the highest, and one among them shrieked aloud. Then the monk, after a moment's pause, continued: "Oh! speak once again, most blessed Saviour! No, no! not a sound is heard. His neck bends—his head falls; yet 'tis not death! His heart still beats! Then after a pause—"It beats no more. 'Tis finished! The hands of men have crucified God?" Then, in a strain still louder than before: "Yet, may we still hear his voice? No—'tis the thunder—the rocks rend—the powers of darkness prevail!"

We shall not attempt to follow Mr. Hill on his excursions to the Dead Sea, to Balbec, and to Lebanon, but we must wish him good-bye, and let him continue his journey, with the friends he has picked up, to Beyrout, where he embarked for Europe.

Those who wish to read a pleasant account of Egypt and Syria from a tourist's point of view, will find it in this book. Those who look for any original opinions, or addition to any solid knowledge they may have of the two countries, will, like ourselves, be disappointed.

THE VACATION OF THE COUNTESS.

La Vieille Roche. Les Vacances de la Comtesse. Par Edmond About. (London and Paris: L. Hachette et Co.)

WHEN we reviewed M. About's novel, "The Unexpected Husband," a few months ago, we did not know that it was the first of a series. It was a complete story, ending, as novels do, with a wedding. The work now before us is a continuation of the same plot. Judging from the manner in which this volume is composed, we see no reason why M. About should cease to issue volume after volume treating of the fortunes of the families, or their descendants, with whom we first met in his opening chapters. Should the succeeding volumes be as good as this one, we shall welcome them all. Yet we shall have some difficulty in reviewing each of them, inasmuch as, in order to explain the plot of the one before us, it will be necessary to recapitulate the leading incidents in the preceding one. In time, the recapitulation will be as long as an ordinary review. Hence, M. About will do well to stay his hand before going too far in the same course, if he would desire that his works should be fairly treated. At present we have no difficulty in enabling those of our readers who may have forgotten the plot of M. About's last novel to understand enough in order to connect it with that of his new one.

M. Fafaux had a niece whose fortune was very large, and whose hand was sought in marriage by Count Saint-Genin. The latter belonged to an old family which had become embarrassed. Nothing but an alliance with an heiress would suffice to restore the fallen fortunes of the house. The uncle and niece

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paid a visit to Grande-Balme. What happened during their stay there is recounted with minuteness by M. About; his novel being, in fact, a picture of life in a French nobleman's house. Valentine, the heiress, did not fall in love with the gentleman who aspired to her hand. Nevertheless, her uncle arranged that she should marry him, and, as is customary in the case of French girls, she unresistingly prepared herself for the altar. Contrary to rule, the Count would not make her his wife unless certain that he had gained her affections. By chance he discovers, a few days before that appointed for the wedding, that she is deeply in love with his friend, Count de Mably. Thereupon he resolves to forego his opportunity, and be the means of conferring happiness upon his bosom-friend, by bringing about his marriage with Valentine. He succeeds. His mother is enraged at his folly. M. Fafiaux is incensed against his niece. The latter hates Count de Mably because he is a free-thinker, and also because he cannot bear to have his pet scheme upset. However, Valentine becomes Countess de Mably, and the volume ends. It will now be understood why it was entitled "The Unexpected Husband."

The mother of Count Saint-Genin managed the estate. She it was who planned with M. Fafiaux a union between his niece and her son. She did this in order that the estate might not fall into the hands of the numerous creditors who had heavy claims against it. The marriage having failed, nothing was left but to submit with the best grace possible to the inevitable result. At this juncture, M. Fafiaux comes forward and arranges very advantageous terms with the Countess. She and her son are to relinquish their property for a certain period, receiving in return a fixed sum yearly. On this they can live with comfort, and even maintain their position in society.

What she does during her retirement we are not told, for this volume treats of the life which the Count and Countess de Mably lead in Paris. The chapters are not diversified with notable incidents, yet they are all very entertaining. Of course, the interest centres round Countess de Mably. Like nearly all French heroines, she has great difficulty in preserving her reputation. If novelists are to be credited, all married Frenchwomen are the objects of criminal attempts on the part of bachelors, the ladies having a hard fight to remain faithful, and the unmarried men doing nothing else than scheme how to dishonour the unhappy husbands. The state of warfare which Hobbes considered as the natural one is apparently always maintained in Parisian society. Countess de Mably has to stand a siege, and does so successfully. But her resistance is a matter of great difficulty, and towards the close we are apprehensive that she will succumb.

One of the most interesting parts of the volume is that wherein are narrated the life and acts of Count Adhemar, the modern Parisian speculator. There is no longer a gaming-house in the Palais Royal; but the votaries of play do not suffer on that account. They can indulge their tastes at the Bourse; and the opportunities there afforded them for winning or losing a fortune are even more ample than those which the gaming-rooms used to furnish. Adhemar is a prince among speculators:—

In 1855 he had six or seven millions of francs, not in hard cash, but prudently invested. Indeed, in this huge heap King Minos himself could not have discovered a halfpenny improperly acquired. Yet I should consider myself doing an injustice to all the honest people in the world were I to bestow the title of honest man upon him. I admit that he had robbed no one, but this was not attributable to virtue; it was because he had found means to enrich himself otherwise. He respected the law, in order to keep out of prison; he respected even morality, in order to avoid being despised, nursing his reputation as if it were fragile capital, which the smallest blameable act would reduce thirty per cent. in value. He did acts of kindness, in order to link himself to such and such an one, or simply to exhibit the

extent of his credit, or even to purchase for hard cash a reputation of good nature. But at bottom he was the most cynical of egotists, believing only his power, loving himself alone, esteeming nothing but his money.

One day the Countess de Mably went to visit Adhemar, in order to ask advice about how to invest money to advantage. She found him in his study, and giving audience to others who had come for the like or another reason. The scene is so vigorously painted that we shall translate a portion of the passage:—

An old man was introduced, poverty-stricken in appearance, but who seemed to be sharp and intelligent. Adhemar allowed him to stand, elevated his little impertinent nose, and said to him—

"You are an inventor?"

"Yes, Sir."

"Can you explain your discovery in a couple of words?"

"It relates to rails, Sir; a saving of twenty per cent. But I should require a quarter of an hour."

At the same time the man took a kind of packet from his pocket. Adhemar interposed:

"Can you leave that?"

"I should prefer, Sir, to show it to you, if possible."

"You won't trust me then?"

"I beg your pardon, Sir, but I have not yet taken out a patent, and—"

"Good afternoon, good afternoon; confidence is the sinew of business. Who's next?"

He rang; the old man hesitated a moment, and said—

"I hope, Sir, that I have not ruffled you."

"It is possible to crumple up a piece of paper, but not a piece of steel, my good fellow. If as you go homewards you resolve to trust me, you may write to that effect."

"If I had but one hundred francs I might take out—"

"A patent? That would be no harm. Go to Rothschild, and ask him for the hundred francs. He has made money this morning; I am almost certain he has got them."

The man, not understanding this witticism, bowed with an embarrassed air, and left the room. Valentine remarked, "Suppose the invention were a good one?" "Madam, there are no longer any useful inventions; the last has just been made. Everything has been discovered; so much the worse for those who are born too late." John let in a man of twenty-five years, poorly dressed, but respectable and good-looking.

"You want a place?" said Adhemar.

On the countenance of the candidate was depicted evident admiration, and the Count was almost flattered by it. Turning towards Madame de Mably, he said, in a low tone, "You see, Madam, in our position it is necessary to be a physiognomist, or not meddle with matters. Well, young man, what is the object of your ambition?"

"Sir, I should like to become copying-clerk in the office of the ——— Company. I thought that in making this request to the most influential among the directors—"

"Proceed! it is only fools who are flattered. Your qualifications."

"Bachelor of letters and science."

"What is that to me! Your qualification for the employment you solicit?"

"I have a mother to support, and there is but twelve hundred francs of income for both of us."

"Stuff! That is better than nothing. But do me the pleasure of telling me why you have given the preference to me among the members of the board of direction."

"I have told you, Sir; your well-known influence, your reputation for goodness—"

"That is untrue. I am good to my friends, but not to everybody!"

"Sir, you may make inquiries about me."

"I have other things to do."

"Sir, I am certain you have but to speak the word in order that I may be appointed. It would cost you so very little."

"It would cost me more than you suppose. Young man, each of us has in his pocket a certain amount of credit to spend. If I give to the first comer, what would remain for the others? Every day of my life my friends recommend this or that one. Suppose that to-morrow an important person, a handsome woman, who knows? were to come and ask for a place in the office, with a salary of fifteen hundred francs, should you wish me to reply, 'It is impossible, Madam; I have given the place to M. Arthur; or—' What is your name?"

Whilst the patient, more and more confounded, nerved himself for the effort, always a little difficult, of giving one's name, Valentine cut him short and said: "Count de Lanrose, if it only requires the recommendation of a woman, passable in appearance, to settle the matter, I beg that you will give the place to this gentleman. Should you refuse, after what you have said, you will do me an injury. As well proclaim that I am a monster of ugliness!"

"Oh! I am taken at my word. Go then, Sir, thank Madam, and leave me your name and address."

The young man was stupefied; he almost fell at Valentine's feet. But when he turned to Adhemar, he said: "My mother and myself, Sir, will bless your name; believe that I am deeply grateful."

"What would you have me do with that? Who's next?"

The next person was a very humble creditor, a tinker, I think, who had mended some of the kitchen utensils. Adhemar crushed him with his scorn; that is the phrase. The man was referred to the butler, who, indeed, had already sent him away empty-handed. This was not because the Count had half a step to take in order to pay a bill of one hundred and twenty-five francs. He had bundles of notes at hand, in a drawer to the right, quite close to a loaded revolver. But he had a kind of insolent satisfaction in not paying his debts. The easy cruelty, which consists in sending a poor devil of a creditor away without his money, rendered him a greater gentleman in his own eyes; alas, perhaps even in the eyes of others. It amused him to see these discomfited persons; he laughed at the notion of ruling, of humbling, of grinding a man who had the right of suing him in the county-court. He knew that no one would do this, that his name would command respect, that no one would risk the loss of his custom. Besides, this tinker was a Caliban, a man six feet in height, and proportionally broad, and the little Adhemar loved to trample upon greatness and strength. The giant went off quite abashed, bowing to John, who had sold him a favour by which he had profited nothing.

Who Count Adhemar represents we do not know, but that he is the portrait of a real personage, we believe. Indeed, this gives an additional interest to this volume. There is a great deal to be "read between the lines." To recommend it for perusal were superfluous, because all M. About's novels are certain to be sought after. Hence, we shall merely express the opinion that this one is as well worth reading as any of his previous novels.

NEW NOVELS.

Mr. Hogarth's Will. By Catherine Helen Spence, Author of "Clara Morrison," "Tender and True," &c., &c. 3 Vols. (Bentley.)

THE opening scene is laid in a rural district in the south of Scotland, and at starting the story gives promise of something like originality of plot. Mr. Hogarth, the owner of Cross Hall, is taken suddenly ill, and dies without recovering consciousness so far as to speak to those about him, more especially to his two nieces, Jane and Alice Melville, whom he has brought up and educated, having no other near relations. The will is read by Mr. MacFarlane, the lawyer from Edinburgh, in their presence and that of Mr. Baird, their uncle's medical attendant, and to these is added a stranger, "a tall, grave-looking man of about thirty-four, whose mourning was new," and whose position seemed one of most painful embarrassment, as the intentions of the will became apparent. This stranger is Francis Ormiston, "otherwise Hogarth," head clerk in the Bank of Scotland, the son of Mr. Hogarth by a "private irregular marriage," to whom is left the whole of the property, upon condition that he pays to his beloved nieces the sum of twelve pounds a-year each, in quarterly payments for three years. The will enumerates also certain furniture and personal effects belonging to them in the schedule marked A; and provides that no aid in money or money's worth shall be given to the said Jane or Alice, neither shall the heir-at-law marry either of his cousins, "the marriage of such near relations being improper." If these conditions are not com-

plied with, the 40,000*l.* or 50,000*l.* is to be divided between five charitable institutions. In loving-kindness this hard will is made. As wealthy heiresses, Jane would lose her fine independent character, and Alice sink into a confirmed invalid. Both would be picked up by needy spendthrifts, "who would waste their fortunes and break their hearts."

After the first shock, Jane Melville has compassion for the great distress of Francis Hogarth, who is a fine, disinterested, manly character, but reserved and shy. For a month the desolate girls remain at Cross Hall, as sanctioned by the lawyer, Jane applying in every direction for employment, either as second matron to a lunatic asylum, with very heavy duties and 30*l.* a-year, or in any capacity where her classical education would counter-balance the disadvantage of sex. To bank managers, publishers, law stationers, &c., she resorts in vain; while Alice, recovering from the blank despair into which the will has thrown her, hopes to do something by writing a volume of poems, for which she has some aptitude. The month expires, and the sisters are glad to accept the hospitality of Peggy Walker, the laundress, who has taken a small house in Edinburgh, and occupy a bedroom in it, Jane undertaking the writing for this good woman, to keep accounts, and assist in teaching the children of Peggy's dead sister, to whose memory the unselfish woman has dedicated the services of a life.

Peggy has returned from Australia, where, in the service of Mr. Brandon and Mr. Phillips, she had made money, which she forwarded to England, from time to time, for the use of her sister's children and father-in-law. Finding, however, that she could benefit them more by personal care, she returned to Scotland, and is now endeavouring to do the best she can for their support. Her Australian life she relates to Jane and Alice. Thus far the author has pictured a difficult and unusual course for refined and highly-educated women to contend with; now, however, the originality of the plot decreases, and Francis Hogarth becomes the mouthpiece for the author's views upon farming, politics, and social science, which, having but a slight thread to connect them with the tale, critics and readers will, for the most part, probably, pass by unread.

The scene is next laid in Australia, but how this is brought about the reader must find out for himself. The author paints life at the Antipodes in glowing, loving colours; and the realities of Australian life, with its struggles, hardships, inconveniences, and privations, are carefully kept in the background. The characters here all marry and settle at Melbourne; and the book ends with a Christmas dinner at Midsummer, and a retrospect of the past lives of all. As a whole, "Mr. Hogarth's Will" is a pleasant and agreeable novel.

Late, but Not Too Late. A Tale. By Ann Barnett. (Williams & Norgate.)

A VERY interesting tale, though evidently from the style an attempt by a 'Prentice in the craft. Annie Mills, an orphan of eighteen, is governess in the family of the Rev. Mr. Elton, rector of Eversfield. Treated kindly by all its members, her comfort is disturbed by the appearance of a "beggar-woman," who does not solicit alms, but "looks hard and odd in her face, and says, 'God bless you, my own child.'" To escape this persecution, Miss Mills, with Mrs. Elton's approbation, decides upon spending a year or two on the Continent to perfect herself in French and German; but previously goes on a visit to Scarborough, with her young pupils, to Mrs. Elton's mother. Reginald Elton, who was studying at Cambridge "for his father's profession," and is "about twenty," accompanies his sisters to the sea, and there a pleasant month is passed, and the governess contrives to lose her heart before she leaves for Paris, without obtaining "one in exchange for that which had left her." The story then goes back for

eighteen years, and gives the details of the ill-assorted and unhappy marriage of Annie's parents, Captain and Mrs. Thorley. Mrs. Thorley is deserted by her husband, who also takes away the little girl, and under a feigned name places her at nurse, and afterwards with a Mrs. Wilton, to be educated till she is eighteen. Mrs. Thorley resumes her maiden name of Bennett, and enters Sir George Strathstone's family as governess. Here, from the unkind treatment of Lady Strathstone, she becomes insane, and is placed for safety in a lunatic asylum. Recovering her health, Mrs. Thorley finds a clue to her daughter, and at length claims her at Rouen, where Annie had undertaken the education of a Madame Girard's children. Satisfactory proofs being in the possession of mother and child, Annie no longer shrinks from the loving words of the "beggar-woman"—a disguise assumed by Mrs. Thorley "to facilitate" her inquiries at Eversfield. Meanwhile, Reginald Elton has married his cousin Florence Hastings, to whom he was engaged and had been long attached. She is an heiress, but has very delicate health, and they reside mostly at Nice. Annie cherishes her love for him, or rather cannot get rid of it. However, she devotes herself to her mother, who is dying of cancer, and yields to Mrs. Thorley's prayer that her father shall be forgiven, and, if found, be cherished by her, if permitted. Captain Thorley does arrive in time to exchange mutual pardon and to illustrate the title of the book, "He was come—late, but not too late!"

Father and daughter take up their abode in Paris. Annie is attractive, and refuses the offer of the Count de Rustalle, and also of an English gentleman, Sir Reginald Hastings, a widower with one charming little boy. She confesses to him that "she has loved before," and hence her rejection, but they continue friends. Sir Reginald returns to England, and Annie receives soon after a letter from Mrs. Elton, which reveals to her that Sir Reginald Hastings is her son, who has changed his name upon his marriage, and "that she had been very near falling in love a second time with her first idol, and had refused him because of her changeless love for him. Paradox of paradoxes!" Twelve years is a long time in the best years of a life, and the girl of eighteen might be unrecognized in the woman of thirty by a youth whose hand and heart were engaged elsewhere, and who felt no particular interest in his seaside companion; but for the girl's idol to be unknown, because of the change in a man from twenty to thirty-two, though both met again under different surnames, is a disloyalty upon which we did not reckon. However, "all is well that ends well," and with another illustration of the somewhat vague title, after the fashion of some preachers when "pounding" a text, our notice must close:—

People wonder what is the first remark of a bridal pair when they find themselves alone in their travelling carriage. On the present occasion we are happy that we can answer this inquiry.

Sir Reginald said, "Annie, we were very late in finding out that we were meant for each other."

Annie quietly replied: "Late, but I trust not too late for our happiness."

Tangles and Tales: being the Record of a Twelve-months' Imbroglia. By Edward Charles Mogridge. (Saunders, Otley, & Co.)

A VERY closely-printed volume of 401 pages, so closely, indeed, as to be rather repulsive than otherwise to the general run of novel readers, with whom the rustling of the leaf, as they turn over the pages, is often as pleasant a sound as was the music of the wheel, in the old coaching days, to the author of "Lalla Rookh," and to other men who think in rhyme. Many will take up the book and put it down again unread for no other reason. However, they will not lose much by so doing. The Tangles have scarcely the shadow of a probability, and the Tales, which are

merely padding, having but little or no connexion with the Tangles, are most inartistically cobbled together. The tales we shall, therefore, cut adrift at once, by merely severing the slight thread that holds them, and let them float away without further notice than that, as tales, they are commonplace, and quite out of place where they are.

As to the Tangles, Paul Meredith, a person of tolerable means, adds to his income by traversing the country as a lecturer. He had given "a successful lecture at Dowsbury the evening before, and is seated at breakfast, sipping his coffee, and reading complacently the eulogium passed upon it by the editor of the provincial paper, when a young and elegant girl enters the room, evidently a stranger, and with a manner somewhat foreign, and orders breakfast. She is soon supplied with "the inevitable ham and eggs, which always make their appearance at an English hotel breakfast." Here the author begins to show his knowledge of Stoke Newington French; the waiter is a *garçon*, and Paul instinctively "feels, as persons do who are in the habit of travelling much," that he is *en rapport* with the new comer. Then overleaf, when he is debating in his own mind whether he shall discover his knowledge of French to the young lady, who cannot get on with the Welsh waiter's English, nor he with her French pronunciation of our mother tongue, startles the reader by letting him, in a kind of aside confidence, that *ce n'est que le premier pas qui coûte*, an axiom certainly, if trite, no less true, but which is evidently introduced solely because it looks very pretty as a line of italic running through the text. By and by we shall find some scraps of Latin, such as "Fidelium animæ per misericordiam Dei requiescat in pace," which for our edification the author kindly renders into English in a foot-note. But Paul has not the courage to utter a word of French, and lets the opportunity pass; so the young girl, who wants a carriage to carry her on further, has to trust to the waiter's Welsh-English. She cannot have a conveyance, however, because "there is an Eisteddfod in the neighbourhood, and all the carriages belonging to the hotel have been hired for the occasion, and have already started." The only one which will return that day is that which Paul Meredith has engaged. Paul, notwithstanding his being *en rapport*, leaves the damsel to get over the difficulty as she may, throws down his paper, goes out, and "in a moment or two, in walking dress, slowly passes outside the window." Now the reader finds out for himself that the English of *en rapport* is simply having a sneaking kindness; for Paul—mind he is a travelling lecturer, and but a quasi kind of gentleman—peeps into the window, and finds the lady in tears. Paul's was love at first sight; so he is the hero; and, overcome by the tears, rushes back into the coffee-room, and uttering "*Pardon, Mademoiselle, mais*"—stops short to tell the reader that the stranger is really *en rapport* with him; and she, of course, is the heroine.

"Continuing to speak in French"—fortunately, the abstract of what he said is given only in English—he offers to give up the chaise to her, an offer which she gratefully accepts, but which ends in both setting out together, the lady having undertaken to drop Paul some fifteen miles off on the road. To while away the time, the heroine tells a tale of the French Revolution, and of the Countess Ruisseau, an ancestress of hers; for she adds, "I, too, am a De Ruisseau, and these letters worked upon my handkerchief stand for Melanie de Ruisseau." We have neither time nor patience to add more than that when all the tangles are removed, and there are many which might have formed barriers to the union of the lovers, Paul Meredith and Melanie de Ruisseau are married, and, after twelve months of happiness, Melanie dies, and is buried in the quiet churchyard on the mountain-side, where her involuntary prayer for the dead gave the author the opportunity we have mentioned of showing his acquaintance with the Latin tongue.

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My Library. Edited by Pamphilius. No. 1, "Patient Boys;" No. 2, "The Economy of Life." (Ward, Lock, and Tyler.)—Here are two capital little volumes for boys. They are full of anecdote, quaint proverbs, bits of philosophy, and individual experience, all well digested and appropriately presented. The first one contains some new anecdotes relative to great men who have carved their way through the world by the genius of patience and the patience of genius; and the second supplements it by useful hints and precepts, and choice morsels of philosophy, such as may be easily digested by a healthy, growing boy. In neither are the pieces long or wearisome. In fact, the fault of the books lies rather in their scrappiness than anything else, paragraphs being separated from each other by wavy lines, when they are really parts of one and the same piece. The books are tastily got up, and are pretty sure of a good sale.

We have received *My Lost Love, &c.*, a volume of poems, by J. C. Guthrie (Nisbet and Co.); the third volume of *The Hebrew Scriptures*, by Samuel Sharpe (Whitfield, Green, and Co.); *Ruggiero Vivaldi, and other Lays of Italy*, by Eleanor Darby (Trübner and Co.); *Hymns for Christian Worship* (The Religious Tract Society); *Hymns on the Holy Communion*, by Ada Cambridge (Houlston and Wright); *Religion in Daily Life*, by the Rev. Edward Garbett (The Religious Tract Society); *Autumn Leaves*, by George Gray Jarvis (Charles Griffin and Co.); *Village Bells, and other Poems*, by John Brent (Hamilton, Adams, and Co.); *Lilian Gray*, by Cecil Horne (Smith, Elder, and Co.); *Life Incidents and Poetic Pictures*, by J. H. Powell (Trübner and Co.); *The Valley of Tears*, a Poem; by John Croker Barrow (Longmans).

PUBLICATIONS OF THE WEEK.

ADAMS (Rev. H. C., M.A.). *Balderscourt; or, Holiday Tales.* With Illustrations. Fesp. 8vo, pp. 378. Routledge. 3s. 6d.
 AHN (F.). *French Method. First and Second Course.* In 1 Vol. New Edition. 12mo. Trübner. 3s.
 ALLNUTT (W.). *Auctioneer's Manual.* 8vo. *Estates Gazette Office.* 4s.
 ANDERSEN (H. C.). *What the Moon Saw, and other Tales.* Translated by H. W. Dulcken. Imp. 16mo. Routledge. 5s.
 ANDERSON (Charles Henry). *New Digest of the Principles and Practice of Common Law, Conveyancing, and Equity; consisting of all the Questions asked at the Final Examination of Articled Clerks, up to and including Trinity Term, 1865.* With Complete Answers, arranged for the Use of Students. 8vo, pp. viii.—430. Stevens & Haynes. 15s.
 ANNANDALE (Thomas). *Malformations, Diseases, and Injuries of the Fingers and Toes, and their Surgical Treatment.* The Jacksonian Prize Essay for the Year 1864. 8vo, pp. 440. Edmonston. 10s. 6d.
 ASHBOVE Farm; or, a Place for Every One. By C. E. B. 18mo, pp. 160. Routledge. 1s.
 AUNT Emma. By the Author of "Rose and Kate." With Coloured Illustrations. 18mo, pp. 186. Routledge. 1s. 6d.
 AUNT Louisa's Sunday Books. Joseph and His Brethren. Proverbs of Solomon. With Coloured Engravings. 4to sd. Warne. Each 1s.
 AVELING (T.). *Road Locomotives.* An Epitome of the New Road Locomotive Acts, &c. With Introductory Preface. Sq. 32mo, cl. sd. Spon. 6d.
 BARNETT (Ann). *Late, but not Too Late.* A Tale. Post 8vo, pp. 335. Williams & Norgate. 7s. 6d.
 BASIL; or, Honesty and Industry. With Illustrations. 18mo, pp. 108. Religious Tract Society. 1s.
 BEAUTIES of Modern Sacred Poetry. Systematically Arranged. A New and Enlarged Edition. With Plates. Fesp. 8vo, pp. 396. Nelson. 3s. 6d.
 BEAUTY and the Beast. With Original Illustrations by H. L. Stephens. Printed in Oil Colours. Sq. cr. 8vo, pp. 16. Low. 3s. 6d.
 BERTON'S Book of Jokes and Jest; or, Good Things Said and Sung. New Edition. 8vo, sd. Warne. 1s.
 BELL'S English Poets. New Issue. The Poetical Works of Geoffrey Chaucer. Vols. 3 and 4. Fesp. 8vo, sd. Griffin. Each 1s.; cloth, 1s. 6d.
 BIRD (Mrs. M. A.). *Fate of Thorshyll.* 3 Vols. Post 8vo, pp. 914. J. Macmillan. 31s. 6d.
 BOOLE (George, F.R.S.). *Treatise on Differential Equations.* 2nd Edition, revised. Cr. 8vo, pp. xv.—496. Macmillan. 14s.
 BOOTH. Epigrams, Ancient and Modern. Humorous, Witty, Satirical, Moral, and Panegyric. Edited by John Booth, B.A. 2nd Thousand. Fesp. 8vo, pp. xxviii.—357. Longmans. 7s. 6d.
 BOURGIGNON (H.). *On the Cattle Plague; or, Contagious Typhus in Horned Cattle.* Its History, Origin, Description, and Treatment. Post 8vo, sd., pp. xii.—379. Churchill. 5s.
 BURN (N. P.). *Slide Valve Practically Considered.* Post 8vo, pp. 83. Spon. 4s.
 CAMBRIDGE (Ada). *Hymns on the Holy Communion.* With a Preface by the Rev. Robert H. Baynes, M.A. Fesp. 8vo, pp. 128. Houlston. 3s. 6d.
 CHATELAIN (Madame De). *Sedan-Chair, and Sir Willfred's Seven Flights.* With Illustrations. Fesp. 8vo, pp. 300. Routledge. 2s. 6d.
 CHURCH Missionary Atlas (The). Maps (26) of the various Missions of the Church Missionary Society. With Illustrative Letter-Press. 4th Edition. Roy. 8vo, pp. 68. Seeleys. 3s.
 CICERO (M. Tullius). *Orations.* Vol. 1. *Orationum Verrinarum Libri Septem.* Ex recensione G. Long, A.M. (Cambridge Greek and Latin Texts.) 24mo, pp. 356. Deighton Bell & Co. (Cambridge). Bell & Daldy. 3s. 6d.
 CINDERELLA; or, the Glass Slipper. With Original Illustrations by H. L. Stephens. Printed in Oil Colours. Sq. cr. 8vo, pp. 13. Low. 3s. 6d.
 CRANBORNE (Viscount). *Historical Sketches and Reviews.* Vol. 2. Second Series. Reprinted from the "St. James's Medley." 8vo. J. Mitchell. 12s.
 CYPRESS (The). A Romance. By the Author of "Caste," &c., &c. 2 Vols. Cr. 8vo, pp. 574. Bentley. 21s.
 DAVIS (J. E.). *County Courts' Equitable Jurisdiction Act.* Post 8vo. Butterworths. 5s.

DEFOE. *The Life and Adventures of Robinson Crusoe*, of York, Mariner. Complete Edition. With 6 Coloured Engravings. Fesp. 8vo, pp. viii.—560. Gall & Inglis (Edinburgh). 3s. 6d.
 FARRAR (Fred. W.). *Eric; or, Little by Little.* 7th Edition. Fesp. 8vo, pp. 420. Black. 5s.
 Julian Home: A Tale of College Life. 3rd Edition. Fesp. 8vo, pp. 432. Black. 5s.
 St. Winifred's; or, the World of School. New Edition. Fesp. 8vo. Black. 6s. 6d.
 FAWCETT (Henry, M.P.). *Economic Position of the British Labourer.* Fesp. 8vo, pp. v.—256. Macmillan. 5s.
 FIGUIER (Louis). *World before the Deluge: containing Twenty-five Ideal Landscapes of the Ancient World, designed by Riou, and Two Hundred and Eight Figures of Animals, Plants, and other Fossil Remains and Restorations.* Translated from the 4th French Edition. 8vo, pp. 450. Chapman & Hall. 20s.
 FLOWER of the Family (The): a Tale of Domestic Life. Fesp. 8vo, pp. 219. Nelson. 2s.
 FRANKLIN (Benjamin). "Doer of Good": a Biography. Fesp. 8vo, pp. 326. Nimmo. 3s. 6d.
 FRUITS of the Valley. By H. Mary T. With Introduction and Biographical Sketch, by the Author of "Thoughts by the Way," &c. Fesp. 8vo, pp. viii.—176. Binns & Goodwin. 3s. 6d.
 FULLON (S. W.). *Mystery of the Soul: a Search into Man's Origin, Nature, and Destiny.* Post 8vo, pp. xii.—304. Sheet. 10s. 6d.
 GARBETT (Rev. Edward, M.A.). *Religion in Daily Life.* Roy. 18mo, pp. xii.—242. Religious Tract Society. 2s. 6d.
 GAYWORTHY (The): a Story of Threads and Thrums. By the Author of "Faith Gartney's Girlhood." New Edition. 2 Vols. Post 8vo, pp. 630. Low. 16s.
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OBITUARY.

MR. COMMISSIONER FONBLANQUE, who died at Brighton, in his seventy-ninth year, on the 3rd instant, was conjointly with Dr. Paris, author of "Medical Jurisprudence," which appeared in three vols. 8vo, in 1823, a book that was the English pioneer in a most important phase of jurisprudence, and a sound knowledge of which the recent poisoning cases prove to be essential to the administration of justice. Some few years later, in conjunction with Mr. Richard Goff and Mr. Sutton Sharpe, Mr. Fonblanque started a law quarterly, under the name of the *Jurist*, which was the first of our periodicals that systematically advocated the amendment of the law. M. Savigny and other foreign jurists of the same standing were amongst the contributors; yet the undertaking did not prove a success. Mr. Richard Goff died young, and Mr. Sutton Sharpe, having first attained a high position at the bar, did not long survive him; but the publication brought Mr. Fonblanque under the notice of Lord Brougham, and he was appointed one of the commissioners under his lordship's amended Law of Bankruptcy in 1832. He had, however, been a commissioner under the old bankruptcy law, and as an able and learned lawyer, his decisions have always commanded the respect of the profession. In consequence of ill health, Mr. Fonblanque had not attended court for more than three years, and since October, last year, Mr. Registrar Winslow has acted as his deputy, and in that capacity has just given some decisions, not being aware of the death of his principal, which will probably have to be rescinded.

DR. LINDLEY'S death, at his residence at Acton Green, on the 1st inst., at the age of sixty-six, leaves a blank in the botanical world, which, following so quick upon that of Sir William Jackson Hooker, it will be difficult to fill up. In a review of the present position of Botany in England, we shall shortly have an opportunity of stating how greatly science is indebted to the late editor of the *Gardener's Chronicle and Agricultural Gazette*.

GEORGE WITHER.*

IT would almost seem as though some mischievous spirit, like the goblin of olden days watching over fairy gold, sits as guardian over our early English poetry, luring away those whose footsteps approach too nearly the spots wherein its treasures are concealed. How else shall we account for the fact that most of that poetry which sheds so peculiar a lustre over the reigns of Elizabeth and her two immediate successors remains inaccessible? "The Shepherds Hunting" and "Mistresse of Philarete" of Wither, "The Musophilus" of Daniel, the sonnets of Drummond of Hawthornden, "The Astrophel and Stella" of Sir Philip Sydney, "The Nymphidia" of Drayton, and other poems of surpassing beauty, are still, to the vast majority of readers, known only by report, while works of a later age, many of which are in comparison with these feeble, sinewless, and prosaic, have been multiplied in never-ending editions.

George Wither has been the sport of a peculiar and capricious destiny. Though attaining in his earlier verses a poetical elevation out of the reach of any poet of his age, save Milton, he became in his later days, the object of loudly-avowed contempt on the part of his contemporaries, and lived to hear his name a bye-word in the mouth of writers who had not a tithe of his genius. In a following generation he and Quarles were denounced as the Bavius and Mævius of English poetry; and Pope was unjust enough to echo a sneer, which, founded on jealousy and political malevolence, was perpetuated in ignorance. A story has been told concerning Wither, which, though resting on not very trustworthy evidence, is valuable, as showing the light esteem in which he was held by the versifiers of the Restoration. Wither's conduct during the Civil War had rendered him an object of more than usual dislike to Charles II., and it would appear that some difficulty was experienced in obtaining his pardon. Denman is said to have interceded in behalf of the Puritan poet on the following grounds: "Do not hang George Wither, your Majesty, an' it be only that I be not called the worst poet in your Majesty's dominions." In modern days contempt has been succeeded by neglect, and, save to a few enthusiastic admirers, the poetry of Wither is unknown. In the list of those who have expressed their admiration for him may, however, be found the best of recent critics. Charles Lamb devoted to him one of the most genial and appreciative essays ever written. Leigh Hunt was even more enthusiastic in expressing the delight he had derived from his works; and Hazlitt, Campbell, and Sir Egerton Brydges have borne testimony to his merits.

In judging of Wither's productions, we find that the same fact which caused his success in his earlier poetry accounts for his failure in his later attempts. No poet that ever lived seems to have had so prolific, so facile, and so gracious a Muse; none seems to have held her in higher esteem, or set her with fewer scruples to the least dignified employments. She was at once his goddess, his mistress, his companion, and his slave. He devoted himself to poetry till he became familiar with

* "Juvenilia. A Collection of those Poems which were heretofore Imprinted and Written by George Wither." (London: Printed for Robert Allott at the Beare in Paules Churchyard. 1633.)

her every mood and measure, but held her fitted for all conceivable duties and circumstances.

He was perfect master of what he calls—

You enchanting spells that lie
Lurking in sweet Poesie;

and wrote in lines that have been seldom surpassed:—

Poesie, thou sweet'st content
That e'er heaven to mortals lent,
Though they, as a trifle, leave thee,
Whose dull thoughts cannot conceive thee;
Though thou be to them a scorn
That to nought but earth are borne;
Let my life no longer be
Than I am in love with thee.

And while thus showing his reverence for his Muse, he made her do all the drudgery of a political controversialist and a religious fanatic. His fecundity was marvellous, and well-nigh unprecedented. Over a hundred volumes of verse from his pen are still extant. The contents of the majority of these consist of the most dismal lamentations over the vices of the age, accompanied by Cassandra-like predictions of coming evil. Wither, it is well known, attained the rank of major in the army of the Commonwealth. His bravery seems not to have passed unquestioned. A fortress, of which he had the charge, made no very valiant resistance; and though he subsequently wrote in justification of his conduct, his remonstrances appear only to have brought upon his head the rebuke that, had he been as persistent in the defence of his charge as he was in that of his reputation, his bravery would have been above reproach or suspicion. The services which his sword refused, were yielded by his pen; and that portion of the sturdy Commonwealth men which did not eschew as vanity all poetry whatever, must have found a grim satisfaction in Wither's devout breathings and doleful Jeremiads. The titles of some of his works are sufficiently explanatory of their nature. "Vox Pacifica: a Voice Tending to the Pacification of God's Wrath," "What Peace to the Wicked?" "An Allarum from Heaven," "Echoes from the Sixth Trumpet," "Sighs for the Pitchers," "A Cordial of Confection to Strengthen their Hearts whose Courage begins to Fail by the Armies lately Dissolving the Parliament," &c. When Pegasus is transformed into a hack, his flight is not likely to be lofty; and Wither's fatal facility of versification has been as injurious to his memory as his unfashionable politics. It is difficult to believe that the same pen which wrote the "Motto," the "Shepherds Hunting," the "Fidelia," or the "Mistresse of Philarete," gave us also the blatant nonsense which disfigures most of his later works.

Wither could conceive of no occupation, pursuit, or situation inimical to poetry, and doubtless judged that in this respect others felt like himself. We have accordingly, from his pen, hymns adapted for the most ludicrous circumstances, and for members of the most contemned professions. Among others we have a hymn whilst we are washing, a hymn for sheriffs, bailiffs, sergeants, &c., a hymn for a gaoler, and one for a prisoner at the place of execution. His *naïveté* at times is whimsical; thus we have a hymn for lovers tempted by carnal desires, and another for a woman when she has conceived.

The portion of Wither's work on which alone his fame must ultimately rest, consists of those of his early poems which are

contained in the last edition of his "Juvenilia," and of some detached passages in his "Emblemes" and "His Hallelujah, or Britain's Second Remembrancer." Among the characteristics of these are extreme sweetness and grace of versification, considerable command of imagery, and a freshness and joyousness of spirit which is irrepressible. No trace can be found in them of the Pharisaical stiffness which he afterwards assumed. There is power in plenty, and a fine edge of satire, but we find no raving, no prudery, and no gloom. The least interesting portion of his "Juvenilia" consists of his "Abuses Stript and Whipt," and other satires. In these, though vice in the abstract is alone assailed, the scourging administered to courtly failings proved so galling to some in power, that the author was imprisoned in the Marshalsea. It was during his confinement, that his "Shepherds Hunting," the best known, and, on the whole, the most admirable of his poems, was composed. Referring to this fact, Lamb asserts that "The prison notes of Wither are finer than the wood notes of most of his poetical brethren."

Through all Wither's verse, one special quality is always apparent. This quality is self-assertion. Never was poet so aggressively independent and self-reliant. In every line he writes, from the minor pieces, such as the "Shall I wasting in despair," or "Hence away, you syrens, leave me," to his most ambitious poems, he is constantly avowing his complete trust in himself, and his contempt for the hostile opinions of others. His "Motto" is a long poem, written solely to prove his independence; yet, though the most egotistical poem on record, vanity, as Lamb points out, is never offensive. In the "Mistresse of Philarete," which consists of verses in praise of some lady, real or imaginary, whom he honours with his admiration, he continually suspends his enumeration of her beauties or graces to express his contempt for critics, or those who would persuade him to write differently. He asserts:—

For I will, for no man's pleasure,
Change a syllable or measure;

and logically enough continues:—

Pedants shall not tye my straines
To our antique Poets vaines,
As if we in latter dayes,
Knew to love, but not to praise.
Being borne as free as these
I will sing as I shall please,
Who, as well new paths may run
As the best before have done.
I disdain to make my song
For their pleasures short or long;
If I please I'll end it here,
If I list—I'll sing this yeere.
And though none regard of it
By my selfe I pleas'd can sit,
And with that contentment cheare me,
As if half the world did heare me.

The praise of his mistress which follows these avowals is full of beauties, full of descriptions which, like those of Suckling, convey a picture in a phrase; and yet there is a simplicity about the whole which is inimitable. Writing of her hair:—

There's her Haire with which Love angles
And beholders eyes entangles.
For in those faire curled snares
They are hampered unawares,
And compeld to sweare a duty
To her sweet enthralling beauty.
In my mind, 'tis the most faire
That was ever called haire;
Somewhat brighter than a browne,
And her tresses waving downe
At full length, and so dispread
Mantle her from foot to head.

He continues in the same strain concerning her other attractions :—

And her lips that shew no dulness
Full are in the meanest fulness.

If you looke againe the whites
She doth part those lips in smiles ;
'Tis as when a flash of light
Breakes from heaven to glad the night ;

and afterwards justifies all the hyperboles in which he indulges, by asserting in delicious verse that the objects to which a lover in poetry likens his mistress are in very fact, in her presence, poor and vile :—

For what pearles what rubies can
Seem so lovely faire, to man,
As her lips whom he doth love
When in sweet discourse they move ?
Or her lovelier teeth the while
She doth blesse him with a smile ?

There is no early poet who has displayed a power over the various forms of metre greater than that possessed by Wither, from whose various works favourable specimens of almost every description of verse may be selected. In the poetical illustrations which he furnished to the "Emblems of Crispin de Pass" there is a meditative solemnity of thought which at times recalls Wordsworth, and which the versification is admirably calculated to convey. In these poems he has anticipated one of the most popular of the lyrics of Moore, and has proved himself far superior to the later poet, even in those qualities of delicacy and grace which are deemed Moore's special attributes. The poems of George Wither to which we have referred are among the rarest in the language. We can scarcely conceive they will be long permitted to remain inaccessible.

J. K.

MISCELLANEA.

How many calves tayles, asks *Demaundes Joyous*, behoueth to reche frome the erthe to the skye? R. No more but one, an it be longe ynough.—D. Why dothe an oxe or a cowe lye? R. Bycause she cannot sytte.—D. What people be they that loue not in no wyse to be prayed for? R. They be beggars and poore people, whan men say "God helpe them," when they aske almes.—D. What space is from ye hyst space of the see to the depest? R. But a stones cast.—D. Whiche ben the moost profytable sayntes in the chyrche? R. They that stande in ye glasse wyndowes ; for they kepe out the wynde from wastynge of the lyght.—D. What is it that freseth never? R. That is hote water.—D. Why dooth a dogge tourne hym thryes aboute or that he lyeth him downe? R. Bycause he knoweth not his beddes head from the fete.—So much for the jokes of Merry England in the yere of our Lorde a MCCCC. and XI.

EVEN as now, Oxford was in the fifteenth century noted for its preference of theology to natural science; for when the scolar asked the *Maister of Oxynforde* "Wherefore is the son rede at even?" the orthodox answer was, "For he gothe toward hell." The most delicious *non sequitur* in the same treatise is, Why bereth not stonys froyt as trees? M. For Cayne slough his brother Abell with the bone of an asse cheke.

THE last of the "Bigelow Papers" is Mr. Seward's "Lying List," which, according to the New York correspondent of the *Times*, was forwarded from Paris by Mr. Bigelow, the American Minister; who, however, is probably only the editor, and not the author, of what Artemus Ward himself might, perhaps, have considered too great a stretch of the imagination even for a Yankee brain to assimilate.

MESSRS. HURST and BLACKETT have added to their "Standard Library" of five shilling volumes, with engraved frontispieces, "St. Olave's," by the author of "Janita's Cross," with an illustration after Millais, engraved by Saddler. "St. Olave's" is well worth reading a second time, and indeed of adding to the works

of fiction in the library of a large country house, where the keeping of Christmas, and the reunion of kindred under the old roof, is one of the family institutions.

MESSRS SMITH, ELDER, and Co. issue as the new volume of their cheap series of "Illustrated Editions of Standard Works," Nathaniel Hawthorne's "Transformation; or, the Romance of Monte Beni," with five illustrations.

THE egg of the *Dinornis ingens*, which was mentioned in THE READER of last week as having been brought over from Wellington by the captain of the Ravenscraig, will be submitted to public competition, at the rooms of Mr. J. C. Stevens, of King Street, Covent Garden.

A QUERY reaches us from Elberfeld. Dr. W. Crecelius possesses a MSS. (in German) of the "Travels and Adventures of Andreas Josua Ullsheimer, Barber-Surgeon of Tübingen, about the year 1600, brought into a narrative form, after his return home, by Sebastian Ullsheimer, Schoolmaster and Actuary, at Winterbach in 1622." These travels were in America, Africa, and Asia. Dr. Crecelius seeks to know if the work has ever been printed?

THE nineteenth part of Shakespeare translated into Bohemian, contains King John, "Král Jan," by Fr. Doncha, and is just published at Prague.

AN advertisement in Wednesday's *Times* (second column) offers a reward for the restoration of "A Dip of Blood," an old manuscript, written by an English monk.

A MANUSCRIPT on vellum, of the fourteenth century—*Psalterium cum Officiis Diurnis in Usus Ecclesie Eboracensis Accedit Officium S. Wilfridi in Usus Ripon*. This Ripon Officium of Saint Wilfrid, belonging to the Proprie Misse of that Cathedral, is hitherto not mentioned by any bibliographer. The "Service-book of York" is one of the rarest of the class to which it belongs. This MS. should be secured by the Dean and Chapter of Ripon or of York, or for the Library of the British Museum, to retain it in this country, as we understand a liberal offer has been made for it by a well-known American bibliographer.

MR. WALLER, of Fleet Street, has for sale the "Statutes of the Order of the Garter," a MS. on vellum, written for Edward the Sixth, as Sovereign of the Order, with his MS. marginal notes. It will be recollected that the pious young King had serious intentions of changing the title to "The Order of the Bible."

MR. ALDERMAN WILSON has offered to present a stained glass window to Guildhall, only stipulating that it shall be painted by English artists. A similar offer made by him to the Dean and Chapter of St. Paul's has not been accepted. That body swears by Munich, and will have no other idol.

A COUNCIL of Law Reporting has been established, with the approbation of the Lord Chancellor and several other judges, for the purpose of publishing, at a moderate price, selections of cases in all the principal courts. This council, which has been nominated by three of the Inns of Court and the Incorporated Law Society, has under it a competent staff, including the majority of the barristers who were hitherto "regular" reporters. One of the main changes is, that the remuneration is to be by fixed salaries; and, consequently, the temptation to redundancy and prolixity—the curse of the old law reports, which were paid for by the sheet—will be removed. Another great advantage is the large reduction which is promised in the cost of reports, in consequence of more economical management, and the increased circulation anticipated.

ON Tuesday a severe conflict took place, at the first meeting of the Society for Promoting Christian Knowledge, respecting the Latin Prayer-book, which was commenced under the supervision of Bishop Jacobson, previous to his being raised to the Bench, and published under the editorial care of the Rev. Messrs. W. Bright and P. C. Medd. The complaint is, that too much use has been made of the Vulgate, particularly in the Psalms. The objectors seem to forget that the English version of the Psalms, in the Prayer-book itself, is entirely taken from the Vulgate. The subject was adjourned, and will stand over till the December meeting.

"MAHOMET the Kurd, and other Tales from Eastern Sources," is the title of a new collection of tales similar to those in the "Arabian Nights," which will shortly be published by Messrs. Bell and Daldy. The tales are translated from the Arabic, Turkish, and Persian languages by Mr.

Charles Wells, author of a Turkish treatise on Political Economy, for which the Council of King's College awarded a special prize.

MR. CHARLES KINGSLEY's novel of "Hereward, the Last of the English," reprinted from *Good Words*, will forthwith be republished by Messrs. Macmillan and Co., in three volumes.

WE learn that Mr. E. Blyth, formerly of Calcutta, who has recently been elected honorary member of the Asiatic Society of Bengal, *vice* the late lamented Dr. Falconer, is engaged upon an elaborate work to be entitled "The Theory of Culminations," in which some entirely new views regarding the physical cause of past eras of extensive glaciation will be brought forward, and other important topics discussed from a novel point of view.

MR. K. F. KOHLER, of Leipzig, has reduced the price of Tischendorf's "Codex-Friderico-Augustanus" from 4*l.* 1*4s.* 6*d.* to 2*l.* 1*4s.*; and will supply copies of the "Codex Sinaiticus," printed at St. Petersburg, in four vols. folio, at 2*l.*

DR. J. LEVY's "Chaldaeisches Wörterbuch über die Targumim und über einen grossen Theil des Rabbinischen Schriftthums" is in the press, and will appear in eight or nine royal octavo parts, each at 3*s.*, during the year 1866.

THE oldest bookseller in Europe, Martin Bossange, died in Paris on the 27th ult., aged ninety-nine years. He commenced business in Paris on the eve of the Revolution, 1787, and was the first exporter who established efficient trade intercourse with Continental and American houses, largely shipping French literary productions, and maintaining to the last a high character for the firm that bears his name. It is but recently that M. Bossange received the decoration of the Legion of Honour. When the French ports were shut against England and her colonies, he was early amongst those who saw how profitably the "Décret concernant les Licences" of the Empire might be turned to account. A certain amount of French books were allowed to be shipped to the forbidden shores in exchange for a like amount of foreign produce. The packages passed through the French Customs; but, in most cases, the value being merely nominal, when out at sea they were thrown overboard, whence the saying that these were editions *ad usum Delphinorum*, a play upon the title of the celebrated edition of the Delphin classics. The exporter received ample remuneration for all risks by the profits realized upon the foreign produce, which, under colour of exchange, he was thus enabled to introduce into France. Shortly after the peace, M. Bossange opened a branch house of business in Great Marlborough Street, London, of which his son Hector, who survives him, was for some years the principal, and which is now represented by Messrs. Barthes and Lowell.

LITERARY men who remember Mr. James Lowe, editor of the *Critic* during the whole period of its existence, both as a weekly and a monthly journal, will regret to hear of his death. Mr. Lowe was also a contributor to the *Field* and the *Queen* newspapers, and one of the promoters of the Acclimatization Society.

THE French papers announce the death of M. Gustave Héquet, formerly a writer in the *National* under Marrast, and lately a contributor to the *Illustration* and the *Avenir National*. He wrote the musical *chronique* in the *Illustration*, and political articles in the *Avenir*. M. Héquet was also a successful novelist and dramatic author, and wrote two or three operas for the Opéra Comique and the Théâtre Lyrique. He died in Paris.

TWO more candidates have entered the list for the vacant professorship of English Literature at University College, London, Mr. George Macdonald, author of "David Elginbrod," and other novels; and the Rev. George C. Swayne, late Fellow of Corpus Christi College, Oxford, and for some time Master of Modern Languages at Harrow.

TWO editions of Victor Hugo's "Chansons des Rues et des Bois," just published at Brussels, have already been exhausted. On account of its political bearing, several Paris journals have been warned not to review it. An ingenious calculator has made out that the poet has received 7*fr.* 50*c.* for each line.

IN his funeral sermon on Lord Palmerston, on Sunday, Oct. 29, Dean Stanley observed that of all political chiefs, it might be said of the late Premier that he accomplished the greatest results by the lowliest and most ordinary means. It was that which made his life so full of rich lessons—lessons of industry, of application, and of patience in the pursuit of great ends. This

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was the fruitful lesson which the life of the illustrious departed held up to the edification of the young men of this generation—a lesson of plodding, persevering diligence. Not by oratory, but by geniality, good-humour, constancy of friendship, and all the lesser graces, but not the less graces, did Lord Palmerston succeed.

THE *Grenzboten*, No. 44, reviews Lumley's "Recollections," and the new volume of Guizot's "Memoirs;" the *Morgenblatt für Gebildete Leser*, gives a paper on "Hunting in England," and another on "Goethe and Reichardt;"—the *Deutsches Museum*, No. 43, an interesting paper on "Indian Dramatic Literature;"—the *Blätter für literarische Unterhaltung*, No. 43, "Ancient Indian and Modern German Poetry;"—the *Magazin für die Literatur des Auslandes*, No. 44, "The English People out of Parliament;" "The Irish Fenians;" "Anglo-Saxon Open Destiny;" and "German Mind and English Money;"—*Unsere Zeit*, No. 8, "Lands and Tribes round the Sources of the Nile;" and "William Makepeace Thackeray, a Literary Portrait," by Dr. Althaus;—the *Ausland*, No. 43, "The Topography of the Vineyards; from Banias across the Hermon to Damascus;" "Photographs of India and Upper Asia;" "The Matterhorn;" and "Manners and Rights of the Maori;"—and the *Natur*, No. 42, "The Likeness of Man in Apes."

FRENCH taste is decidedly adverse to such representations on the stage as those of convict life which form the attraction at the Princess's in "Never too Late to Mend." For the purpose of introducing similar scenes, a play has been written with the title of "Le Masque de Fer;" but rather than perform in it, the chief actors threatened to resign, and the censorship will not license it.

THE White City is proud of her antiquity. The local paper states that the next mayor of Winchester will be the 682nd that has presided over that city. The first mayor of Winchester was Florence de Lunn.

THE repeal of the paper duties has been highly beneficial to the paper makers of Belgium. From four or five paper mills the number has increased to more than forty, producing more than twenty thousand tons of paper annually, chiefly exported to England, France, and America, the exports having risen from 1,675,527 francs, in 1851, to 5,559,134 francs in 1860, and annually advanced since the last official statistics were taken.

THE Emperor Napoleon has ordered a scientific mission to explore the Cambodia from the source of the Meikou to Thibet, where all traces of the river disappear. The country which it traverses has hitherto been unexplored, and is unknown to modern geographers, although certain ruins scattered over it attest the fact that a high degree of civilization once existed in this deserted region.

HER MAJESTY has been pleased to appoint Dr. A. L. Meissner, of Clifton, to the vacant chair of Modern Languages and Literature in the Queen's University, Dublin, vacant by the death of Dr. Fraedorsdorff.

ACCORDING to *Trübner's American and Oriental Literary Record*, there are in the United States—clergymen, 37,529; teachers, 110,469; professional authors, only 216; editors, 2,994; publishers, 917; printers, 23,106; booksellers, only 1,861; physicians, 54,543; lawyers, 33,193; judges, 787; nuns, 114; and sisters of charity, 1,379. Astronomy only figures with 2 professors, while astrology has 8, geology 3.

On the 1st November, the winter session of the Royal School of Naval Architecture and Marine Engineering at South Kensington, in connexion with the Science and Art Department of the Committee of Council on Education, was opened; Mr. C. W. Merrifield, F.R.S., having been appointed principal in the room of Mr. H. J. Purkiss, B.A., who was drowned a few weeks since while bathing in the Cam. The course of study, which is calculated to last three years, consists of pure mathematics, applied mathematics, theory of fluid and resistance of waves, theory of design, construction, and behaviour of ships, theory of steam and of design, and construction of steam-engine, practical construction of ships, naval equipment, naval artillery, &c. In the course of the present month four free studentships will be given in competition if qualified candidates come up, and to the two best of these scholarships of 50*l.* per annum. The subjects of the competitive examination, with the number of marks attached to each, will be as follow: 1. Pure mathematics, including arithmetic, geometry (plane and descriptive),

trigonometry, and the elements of the differential and integral calculus, 2,500 marks. 2. Theoretical mechanics, or applied mechanics, 1,000 marks. (In these subjects, at least, half marks will be required.) 3. Practical mechanics, 750 marks. 4. Practical ship-building. 5. Steam. 6. Physics. 7. Chemistry. 8. Mechanical and freehand drawing, 750 marks.

ON the 4th of November, at the University of Cambridge, the Rev. Dr. Cartmell, Master of Christ's College, was elected Vice-Chancellor, in the room of the Rev. Dr. Cookson, Master of Peterhouse.—Nov. 7. The following gentlemen were elected fellows of St John's College: A. G. Marten, M.A., Senior (bracket) in Law Tripos, 1855, 19th Wrangler, 1856; J. J. Stuckey, B.A., 5th Wrangler, 1864; H. Lee Warner, B.A., Camden Medal, 1861, Greek Epigram, 1862, 11th (bracket) in First Class Classics, 1864, Members' Prize, 1865; J. B. Pearson, B.A., Senior in Moral Science Tripos, 1864, Burney Prize, 1864; A. Marshall, B.A., 2nd Wrangler, 1865; M. H. L. Beebe, B.A., Bell's Scholar, 1863, 18th Wrangler, 1865, 4th (bracket) in First Class Classics.—Mr. Alfred Newton (editor of the *Ibis*) and Dr. Drosier, of Caius College, have announced their intentions of offering themselves as candidates for the Chair of Zoology, in the event of its being founded by the Senate.

WE have received the fifth number of the *Spectator*, a new weekly paper, published at Melbourne, on July 29. The appearance of this journal indicates the rapid progress made by the colony in intellectual culture; for, not only in shape and form, but also in contents, this youngest of the literary papers published in the English language seeks to emulate its London namesake. We give the list of contents. First, there are four leading articles: "The Undoing the Tack" (local, and attacking the M'Culloch administration); "John Stuart Mill Explains Himself" (on free trade); "The Boys" (the first of a series of articles, locally treated, on the prospects of the rising generation); and "Settlements in North Australia" (which is a calm discussion of this important question). There follow then a review of Henry Kingsley's "The Hillyars and the Burtons," headed "The Novelist in Australia;" "Free-Trade Notes," "Topics of the Week," extracts, &c., from London journals, "Correspondence" (a long and interesting letter on the state of the gorilla controversy and Professor Huxley's theory); and the usual topics which serve as padding to a paper.

WE have also received a file of "the *Australasian*," a journal of politics, literature, art, commerce, pastoral pursuits, horticulture, mining, acclimatization, athletic and field sports, which seems to answer well to its title, and of which each number consists of two double sheets of the size of the *Times*. The right of republishing Charles Dickens's "Mutual Friend" and Anthony Trollope's "Belton Estate" having been secured by the proprietor, each number has ten columns devoted to these. The local news is full, and the world's history well reported. On scientific subjects, the number for August 4 contains "Notes on the Fossil Mammals of Australia, by Gerard Krefft;" a paper read before the Royal Society of Victoria, by Dr. G. B. Halford, on "The Skeleton of the Gorilla," reported in *extenso*; and an account of "The Northern Expedition," and of "The Leichhardt Search Expedition." This expedition was at the latest dates far advanced into the interior of Australia, being not far from Menindie. Dr. Murray, the officer in charge, in a late letter transmitted to Melbourne, appears in a sanguine mood, and reports that one and all of his company, officers and men, vie with each other in the discharge of their respective duties. The reviews are also candid and fair; and, taken as a whole, we predict that the *Australasian*, of which the forty-eighth number bears the date of August 25, will prove itself a safe and reliable record of all matters connected with our Australian colonies.

ON Monday, October 23, the Bishop of Winchester consecrated the new Church of St. Andrew's, Camden district, Camberwell. The church is a neat Gothic edifice, capable of containing 900 persons, and has been erected at a cost of about 6,050*l.*, nearly the whole of this sum being raised by the Camden congregation, at the instance of the incumbent, the Rev. D. Moore, who felt it necessary to provide accommodation for the poorer division of the district. The architect is E. B. Keeling, Esq. Prayers were said by the Rev. D. Moore, and the sermon was preached by the Bishop of Winchester.

The Rev. James Hazell, formerly curate of Camden Church, is the incumbent.

MR. GEORGE W. CARLETON, the well-known New York publisher, has given us a pleasant picture of the odd Spanish and Creole ways of Cuba, in "Our Artist in Cuba," a series of pen-and-ink sketches made on the spot. Professor Longfellow is occupied with the notes for his translation of Dante. The translation is finished, but as the notes will be very full, the publication is delayed until the entire body of illustrative matter is finished. Mr. Lowell has in the press a second series of his "Biglow Papers." Mr. and Mrs. Agassiz have finished reading the proofs of their "Seaside Studies," and the work is nearly ready. Mr. Emerson is preparing a series of essays for the *Atlantic Monthly*. Professor Holmes and Mrs. Stowe are also engaged on similar work for the same periodical. Mr. Brownell is correcting the proof sheets of his poems soon to be issued by Ticknor and Fields. Mrs. Childs has put into her publishers' hands a new book, "a biographical and anecdotal volume of special import to the present state of our country." The Life of Archbishop Hughes, by Mr. John R. G. Hassard, announced to be published by Messrs. D. Appleton and Co., is now ready for the press, and will be issued in a large and elegant octavo volume. Mr. Hassard has prepared the work from materials furnished by the archbishop's family, and from his private papers and voluminous correspondence, extending over a period of nearly forty years. Mr. William Everett has printed an interesting volume of 390 pages, entitled, "On the Cam: Lectures on the University of Cambridge, in England."

CONSIDERABLE discussion has been going on for some time past in the *Photographic News* respecting a certain method for obtaining stereoscopic effect by a single photograph. The inventor, a Mr. Pettitt, of Birmingham, proposes to take a double negative in the way in which ordinary stereoscopic negatives are obtained. These two pictures are then superposed by causing "light to be passed through them in a dark room, or camera obscura, and receiving the rays so passing through the pictures by a pair of lenses placed at the same distance from them as the pictures were when taken. The two pictures now become enlarged, coalesce, and are superimposed upon each other." Such pictures, for which the barbarism "binograph" has been suggested, are stated by the inventor to be in better perspective and to have an appearance of roundness and solidity not to be obtained with a single lens in the ordinary way. An acquaintance with the rudiments of optics would have shown the fallacy of such reasoning. The rival parties, however, agreed to refer the matter to Professor Wheatstone, who, of course, states that the only possible result of such a process must be a picture with a blurred and indistinct outline, but possessing no greater apparent relief than an ordinary photograph.

As indicative of a severe winter, it has been noticed that, at sunrise on Wednesday morning, several flights of sea-gulls passed over the metropolis, following, however, the windings of the Thames, in all amounting, it is said, to several thousand.

MR. BEETON is following up his threat of retaliating upon American publishers for their piracies of English copyright. He has just issued as the first volume of "The Rose Library," a reprint of "The Gayworthy's" at one shilling.

After the end of the year, the *Fisherman's Magazine*, edited by Mr. Pennell, will be incorporated with *Land and Water*, a new magazine on natural history, of which Mr. Frank Buckland will be the editor.

MR. MURRAY's annual trade-sale dinner at the Albion Tavern, Aldersgate Street, took place on Friday, last week. It is pleasant to cast one's eyes over the list of books, and to note the number of copies sold on the occasion: 4,800 of "Livingstone's Expedition to the Zambesi;" 600 of Fergusson's "History of Architecture;" 3,700 of Dean Stanley's new volume of "Lectures on the Jews;" 700 of Bertram's "Harvest of the Sea;" 8,000 of Dr. Smith's "Condensed Bible Dictionary;" 400 of Rennie's "Peking and Pekingese;" 500 of "Dean Milman's Translations from the Greek;" 1,800 of "Smiles's Lives of Boulton and Watt;" 600 of "Rawlinson's Babylonia and Media;" 500 of "The Student's Blackstone;" 300 of "Memorials of Major Macpherson;" 1,500 of "The Student's Manual of Old Testament History;" 1,200 of James's "Æsop's Fables;" 9,000 of "Mrs. Markham's Histories;" 1,000 of "Byron's Works;" 10,200 of "Murray's Student's Manuals;" 200 of

"Grote's History of Greece," 8 vols.; 3,000 of "Smiles's Popular Lives;" 500 of "Blunt's Scriptural Coincidences;" 6,500 of "Smith's Latin and Classical Dictionaries;" 7,200 of "Smith's Greek and Latin Course;" 5,300 of "Smith's Smaller Histories;" 1,000 of "Mrs. Barbauld's Hymns;" 1,200 of "Hallam's Histories;" 8,000 of "Little Arthur's History of England;" and 2,300 of "King Edward's Latin Grammar."

SCIENCE.

FOSSIL CRUSTACEA.

Chart of Fossil Crustacea. By J. W. Salter, F.G.S., and H. Woodward, F.G.S. With Descriptive Catalogue. 490 Figures. (J. W. Lowry & J. Tennant.)

THE chart before us marks the commencement, we hope, of a large series of geological diagrams of the same description. The geological student, throughout all his experience, has had the misfortune to have diagrams placed before him, which are either incomprehensible to the neophyte, in the earlier phases of his career, or else of a description which the more advanced student rejects as beneath the notice of a scientific inquirer. The diagram of the gradual increment or decrement of the orders and families of animals, which was inserted by the late Professor Bronn, in his "Lethæa Geognostica," affords an example of the first description of unintelligibly confused statistics; the diagram which faces the title-pages of the popular editions of Agassiz and Gould's "Comparative Physiology" is a representative of the second. In the present diagram, however, possibly destined to a wider circulation than these two predecessors, such regard is paid to the maxim, *difficile est propriè communia dicere*, that the present pictorial representation has attained to all the exactitude of Bronn, coupled with the simplicity of Agassiz.

All those students who have best and most investigated the fossil Crustacea have been struck with the great mutation which it has endured in time, this mutation being, perhaps, more evident and recognizable in Crustacea than in any other class of animals. Only one of its groups—that which comprises the *Phyllopoda* and *Ostracoda*, those lowly forms of Crustacea whose shelly envelopes, existing as they do by millions, form the integral mass of many of our British rocks—has survived during the incalculable and vast period of time which has elapsed since the deposition of the Cambrian rocks to the present day.

The great fossil orders *Trilobita* and *Eurypterida* have become extinct. The latter group, comprising those gigantic crustacean forms which attained a length of seven feet in some instances, became extinct early in the series of time, and have been succeeded by the king-crabs (*Limulus*), which in some measure may be taken to be their modified representatives. These king-crabs, forming the types of the order *Xiphosura*, have existed without much alteration since the time of the Carboniferous rocks. The king-crabs of the Solenhofen rocks (Middle Oolite), in Germany, are scarcely distinguishable from those of the present day. The singular outward resemblance which the earliest known form of *Xiphosura* (*Bellinurus trilobitorides*, König) bears to the more ancient forms of Trilobite Crustacea is very remarkable. Is this apparent resemblance to be taken as an evidence of descent, or is it merely one of those mimetic analogies which ever and anon throughout nature start up to baffle our speculations?

The *Decapod* order (crabs and lobsters) are to be found in the Carboniferous formation; the genera and species of the Middle Oolite, especially at Solenhofen, in Germany, as in the case of the *Limuli*, bearing close resemblance to the existing species.

The late important palæontological discovery of Mr. H. Woodward forms a prominent feature in this chart. It is now generally known that we can date back the period of the existence of the Cirriped order

of Crustacea (barnacles and acorn-shells) to the time of the deposition of the Wenlock limestone. This *Turrilepas Wrightii* is a type which was probably pedunculated, like the existing barnacle.

As may be expected, however, the years which have passed away since Mr. Salter's announcement of the discovery of the Trilobite with the objectionable name, *Palæopyge Ramsayi*, in the Longmynd rocks of Shropshire, have not led to the discovery of any other contemporary or pre-existent form. This Trilobite—if indeed it is a Trilobite at all—forms the most ancient representative in time of the class Crustacea. We should be very glad to have some more reliable evidence at our disposal.

We have rarely seen so lucid a diagram of the relations in time of the various orders of Crustacea. The speculation whether the forms which we see succeeding one another in turn, genus by genus, and even family by family, and order by order, have not had some real relationship to each other by descent, whether, *e. g.*, the species of *Ceratiocaris* and *Dithyrocaris* may not have had in some way, as Mr. Salter has pointed out, a genetic affinity—must be put aside for the present, until we have discovered, through the unassisted endeavours of our own intellect, more facts. In the meanwhile a chart which shows the true relation of number of species, and generic development, of all the leading genera of Crustacea throughout recorded time, will be of incalculable service, alike to the patient observer, whose sole scientific object is to fill his catalogue, and to the speculator, who conceives he has discovered the great scheme of animal classification. The eye requires to be long familiarized with the approximate rate of change which has been superinduced in each order of animals; and as hundreds of pages of statistics are compressed within the present chart, and the forms of the typical genera are clearly drawn, information may be thus derived at a glance which could only otherwise be obtained by the comparison of enormous tables of figures. Anything which assists the perceptive faculties in the acquisition of scientific information is a real boon; and we are very glad that Messrs. Salter and Woodward appear to have had the Horatian maxim at heart:—

Segnius irritant animos demissa per aures,
Quam quæ sunt oculis subjecta fidelibus, et quæ
Ipse sibi tradit spectator.

All that is now to be wished is that some bold and painstaking zoologist should make the results of scientific investigation into the other classes of the animal kingdom equally accessible to the general public. We believe that a chart of the distribution of fossil Mammalia is in preparation by other authors, and we might urge on the notice of zoologists in general that laurels are to be won by the classification of fossil reptiles, fishes, and the numerous classes of Invertebrata, which may tend to place popular science—if it ever can be popular and scientific in the same breath—within the comprehension, if not imbued in the mind, of the general public.

THE MAGAZINES.

The *Geological Magazine* opens with a short but important paper from Mr. W. Boyd Dawkins, M.A., "On the Palæontology of the Rhoetic Beds of Somerset." The writer gives a tabular list of the Rhoetic fossils, which displays their distribution through the deposit. He refers to an examination of Mr. Moore's collections, and shows that a comparison of the fossil remnants with specimens of existing structures affords some interesting information. Two stout recurved canines appear to bear a striking resemblance to those of the opossum, while a third is remarkably akin to the lower canine of *Peragalea*. One trenchant recurved tooth, with compressed parallel edges, is exceedingly like the upper canine of the Australian kangaroo-rat. The remaining mammalian teeth "differ from those of any known existing or extinct mammal, and possibly may have belonged to the *Microlestes* of Diogerloch, of which but one tooth is at present known. Mr. Dawkins suggests to geologists the propriety of studying carefully the

series touched on in his paper. Mr. Carruthers appears determined to pursue the subject of palæontological botany. His article on a "Tree-fern from the Upper Greensand of Shaftesbury, in Dorsetshire," is an interesting contribution to our knowledge of fossil plants. The specimen he describes—which is very well depicted in the lithograph accompanying the article—is named *Caulopteris punctata*, and exhibits a certain amount of compression. The scars are small in comparison with those of recent ferns, and are arranged in a spiral cycle, which completes a single revolution in twenty inches of the stem. The scars are of an oval form, and present two series of markings produced by the vascular bundles. "The inner one is composed of a continuous plate of vascular tissue, and the outer consists of eight or nine separate small round bundles, distributed equally round the lower half of the scar." The markings on *Caulopteris* Mr. Carruthers considers to resemble those of the recent genus *Dicksonia*. Dr. Leith Adams' paper on "The Fossil Elephant of Malta," and Mr. Harrison's communication on "The Geology of Hobart Town," are also worthy of notice, but our space does not permit us to give abstracts of them.

The best article in the *Social Science Review* is unquestionably that upon the fallacies of our sanitary statistics. The paper is the continuation of a series, and is evidently written by one who is thoroughly master of his subject. The writer questions the reliability of the present returns of the cause of death. The mere fact that some years since "deaths" were returned as caused by "bleeves, hives, span of the back, twist in the bowels, giving out of the heart, blue fever, black cramp, chance medly, and morbosity," shows how difficult it is to depend on a certain class of statistics. The present system is so imperfect, that at least 50,000 persons perish annually in England and Wales, without any authentic record of the diseases which destroy them. In many instances, even when a medical man is present during the period immediately preceding death, he is afforded no proper means of certifying as to the cause. The scientific value of returns of the cause of death is lost "when the primary source of mischief is not clearly traced. The present irregular system of mortuary certification, without a separate registration of sickness, tends to conceal the causation and ignore the preventibility of disease, quite as much as though merely the proximate cause, or the manner of death, were certified." The essay on "Reason and Authority against Capital Punishment" is well written, and contains several quotations from a pamphlet written in 1677 by Thomas Sheridan. The rational laws of the Parliament of Otaheite, by which capital punishment is abolished, are advanced as an argument in favour of the writer's views, it being alleged that "experience has satisfied the improved South Sea Islanders that their law of mercy, even to the criminal, is good to the little state." The remainder of the number is occupied with a report of the addresses, &c., delivered at the Social Science Congress.

The *Intellectual Observer* contains, besides other profitable reading, a well-reasoned-out and piquantly written essay on Epidemics and Epizootics. In this, the author (anonymous) assails the recently-announced opinions of Professor Gamgee and Dr. Lankester, and contends that there is no logical basis for the conclusions at which these gentlemen have arrived. He leans a little toward homeopathy, if we may judge from his ready acceptance of the statistics which Mr. Caird published some time since upon the question of the percentage of cases of cattle-plague cured in Holland. The most violent and unphilosophical of the ultra-contagionist school is, he says, "Professor Gamgee, whose assertions are so reckless, and whose statements are so extravagant, as to remove him from the category of calm scientific inquirers." . . . "Dr. Lankester was imprudent enough at the Social Science Congress to support the Gamgee hypothesis, and to indulge in a general theory of contagious disorders. 'Take,' he says, 'for example the small-pox. In order to propagate this disease, there must be, first, the poison matter from a small-pox pustule; secondly, a medium of conveyance; and thirdly, there must be a person pre-disposed to take it.' Now in this brief paragraph we have a succession of positive assertions, some of which cannot be proved. . . . In the case of vaccination or inoculation, the lancet of the practitioner conveys into the blood of the patient certain corpuscles of a morbid matter in an active state, but whether such corpuscles, or any portion of them,

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floating about in the air, and taken into the lungs, or swallowed, or permitted to adhere to the skin, is a real cause of the propagation of small-pox, no microscopist has yet ascertained." The examination of this question is of the greatest import to society, and we confess that the writer of the article in the *Intellectual Observer* has the whole force of strictly logical argument with him, provided it is necessary to draw a deduction. But we think that there is good inductive logic in the belief that such diseases as small-pox are contagious in the manner usually admitted.

In the *Ethnological Journal* for November, Mr. Luke Burke, the Editor, reproduces some of the ideas he put forward more than ten years ago in his former periodical of the same name, in a paper "On the Mythic Aspects of Ancient and Mediæval Chronology." "The Astronomy of the Old World," is principally taken up with criticism on a memoir published by Mr. Bollaert, on the "Astronomy of the Red Man," in the "Memoirs of the Anthropological Society," which we noticed a short time ago. The remaining matter is controversial.

We have received, the thirty-second number of Watts' *Dictionary of Chemistry*, and the seventh part of the *Dictionary of Science, Literature, and Art*, by Brande and Cox; Hardwicke's *Science Gossip*, the *Scientific Review*, the fourteenth number of *Papers on Naval Architecture, &c.*, and the *Report of the Custodian of the Boston Society of Natural History for 1864-5*.

BRITISH ASSOCIATION.

Section A.—MATHEMATICAL AND PHYSICAL SCIENCE.

On the Extension of Taylor's Theorem, by the Method of Derivations. By Professor Price.

Remarks upon Aërial Navigation, suggested by Mr. Glaisher's late Ascents. By Mr. F. W. Brearey.

On the Self-registering Barometer at the Liverpool Observatory. By Mr. Hartnup.

On the Meteorology of Birmingham from 1853 to 1864. By Mr. D. Smith.

On the Anomalies of our Climate. By Mr. Plant.

On the Hydrometer. By Mr. L. Oertling.

On the Calculation of the Potential of the Figure of the Earth. By Mr. W. H. L. Russell. —The object of this paper was to simplify and render symmetrical certain portions of Professor O'Brien's investigations on the figure of the earth. In that paper the reduction of the expression for the potential to a convenient form is effected by the introduction of a discontinuous quantity. The author of the present paper has found that the required form is obtained much more shortly by dividing the original definite integral into two parts, and then expanding separately.

On the Great Storm of Dec. 13, 1862, on the Coast of the Peninsula. By Signor J. B. Capello, Director of the Lisbon Observatory. —Signor Capello exhibited on a map the progress of this storm. His investigation of it was made with the view of determining if it was a cyclone. His conclusions are as follows: The tempest began on December 12, 9 A.M., by a south-west wind which descended upon the Peninsula and encountered a north-west wind. When they met there was a great precipitation of vapour and development of electricity, and afterwards a tendency to rotation. The movement of this rotation was the opposite of that of the hands of the watch, and thus the same as that of an ordinary cyclone in the hemisphere. Its centre was a point of barometric depression, and the centre advanced nearly east-north-east at the rate of twenty-five miles an hour. There was, at the same time, another cyclone in Britain to the north of this. The study of these phenomena was much promoted through the kindness of Admiral Fitzroy, who placed his observations at the disposal of the author, and the results verify the conclusions arrived at by that distinguished meteorologist—namely, that cyclones are sometimes formed in our immediate neighbourhood.

On Charles' Method of Characteristics. By Professor T. A. Hirst, F.R.S. —After briefly explaining the nature and scope of this important method, by which the theory of conic sections has now been completed, Professor Hirst communicated a few of the results of Professor Charles' most recent researches on the properties of conics, in space, which satisfy one less than the number (eight) of conditions necessary to determine them. These results were published

but a week ago in the *Comptes Rendus* of the Academy of Sciences.

On Quadric Transformation. By Professor T. A. Hirst, F.R.S. —The object of the paper was to establish new properties of two figures (or point systems) in one and the same place so related to one another, that to a point in the one corresponds but one point in the other, and vice versa, whilst to a right line in either figure corresponds a conic section in the other. Amongst these properties, several were mentioned which exhibit a remarkable connexion between quadric correspondence and the theory of numbers—a connexion to which the author's attention was first directed by Professor Smith, of Oxford.

On the Second Law of Thermodynamics. By W. J. Macquorn Rankine, F.R.S. —In this paper the author gives an elementary proof of the proposition (which in the Edinburgh "Transactions" for 1851 he had demonstrated by a lengthy algebraical process) that the "second law" of thermodynamics follows from the supposition that sensible or thermometric heat consists in any kind of steady or steam-like molecular motion within limited spaces (as distinguished from unsteady motion, such as vibratory or wave-like motion, which is supposed to constitute radianee). The law in question is that the quantity of energy converted between the forms of heat and mechanical power during a given change in the dimensions and condition of a body, is the product of the absolute temperature into a function of that change; and in it and the first law (that of the convertibility of heat and mechanical energy) are summed up all the known phenomena of thermodynamics.

On Moving Photographic Figures. By Mr. A. Claudet, F.R.S.

Section C.—GEOLOGY.

Researches in the Lingula Flags in South Wales. A joint report by Mr. H. Hicks and Mr. J. W. Salter. —The results of these researches have led to the discovery of an entirely new British formation, and the authors propose a new term for the group. The district of St. David's was anciently called "Minevia," and hence, following the example of the best geologists—viz., first to ascertain the position, then the fossil contents of a group, and then to name it—the authors propose the term "Minevian" for the lowest division of the "Lingula flag." Mr. Hicks described five sections north and south of St. David's—the coast affording admirable views of all the beds, from the central syenite through the olive, grey, green, and purple beds of the Lower Cambrians, into the light grey, black, and grey shales of the Minevian group. Some of the sections show a passage from this group into the Ffestiniog group of Professor Sedgwick, which forms the main mass of the "Lingula flags proper," and in Whitesand Bay these are again overlaid by the Skiddaw group and the Llandeilo flags. Each of the sections has shown fossil traces after a long and persevering search. But the section at Porth Rhaw is not only the typical one, but contains all the principal fossil types—trilobites of six or seven genera, and about fifteen species; Brachiopod and Pteropod shells, Cystidæ, and sponges of two or three different kinds. All of them are distinct not only as to species, but usually as to genera also, from the overlying rocks of the true "Lingula flags." And as the history of discovery on the Palæozoic rocks has always been that every group beneath the Old Red Sandstone containing a distinct fauna has received a separate name, the authors hold it of prime importance not to confound this fauna with that of any of the overlying rocks of the Silurian or even Upper Cambrian systems. If Llandeilo, Caradoc, Llandovery, and Wenlock imply distinct periods of creation, much more does the term "Lingula flag" and "Ffestiniog group" indicate a more remote period, in which not even the genera of fossil animals common in the great Silurian deposits are to be found. All is distinct and anterior, lower in point of organization, more limited in point of numbers; the species even, with some exceptions, diminishing in size. We seem to be coming to the zero of animal and vegetable life. As indicative of the value of a close observation of these old faunas, it may be sufficient to say that by means of this Minevian group we can tell the true horizon of the gold-bearing rocks of Wales; we can identify accurately the oldest fossil-bearing strata of Bohemia and Sweden with those of our own country; and assign them their exact position in the Palæozoic series. The genus *Paradoxides* becomes in this way one of the medals of creation, and the index of a most remote age—so remote, that only a few, and those

the humbler members of the invertebrate classes, inhabited the sea before the cuttlefish or the nautilus was created, as these last were long anterior to the very earliest of the fishes. With regard to the distribution of the fossils themselves, the lowest beds, which actually lie among the uppermost coarse beds of the Cambrian grits, only distinguished from them by the want of purple colour, contain a species of *Paradoxides* (*P. Aurora*), with which are associated some minute Trilobites, *Agnostus Microdiscus*, &c. Further up we have *Paradoxides* again, but of a distinct species, and larger. The mass of the fossils then come in, both crustacea, shells, and sponges; and high up in the series a third *Paradoxides*, so large as to attract general notice—the well-known *P. Davidis*. Specimens of each of them were exhibited on the reporters' table. Mr. Hicks described beds of contemporaneous trap such as had been previously noticed by his colleague, but also showed their origin and direction, and the faults of the region were touched upon, but could not be fully described. The district is evidently a prolific one, containing a new and most interesting formation; and as St. David's Cathedral is now being restored, and as there is an excellent bathing strand close by, it is likely that this remote corner of the island will attract both geologists and non-scientific visitors. The time allotted to the authors was so short, and the President's mandate so urgent, that scarcely even the general facts of the communication could be touched upon.

The paper having been read, the natural history of the new formation was treated in a condensed form by Mr. Salter, who called attention to the fact that no less than three distinct fossil-bearing formations were now traceable below the Llandeilo flags proper and the Arling and Skiddaw group, which in truth form the natural base of the Silurian series.

The President said every geologist must feel infinitely indebted to Mr. Hicks for his labours, and to Mr. Salter for his explanations. With respect to the general position of these beds, it appeared to him that they formed the natural base of that great system of rocks, the Lower Silurian. In Sweden, in America, in Germany, and all over the world, this primordial zone appeared to him to be the natural base of the Silurian system.

Principal Dawson remarked upon the wonderful parallelism between the Lower Silurian rocks of this country and of Canada and other parts of North America.

Section D.—ZOOLOGY AND BOTANY.

Notes on the Voracity of the Chiasmodon. By Dr. Carle, communicated by Dr. E. Percival Wright.

Dr. Carle wrote that he had received a communication from Sir Leopold McClintock to the following effect: "Dr. Imray, of Castries, Dominica, has given me the specimen of which the two sketches enclosed may afford you some idea. A small fish, with teeth inclined backwards, swallowed a very much larger fish; and whilst helplessly floating was picked up and given to Dr. Imray. The swallowed fish was dead; the swallower yet alive. The abdominal integument had been stretched enormously, and is as thin as goldbeater's skin, but quite perfect. Both fishes are known out there, but the smaller one is much the more rare." The less fish or swallower appears so closely allied in its general character to the genus *chiasmodon*, described in the third part of the "Proceedings of the Zoological Society of London," for 1863, p. 408, by Mr. J. Yates Johnson, that it has been referred to it.

The specimens which were exhibited to the Section were in an excellent state of preservation. The length of the swallower was 6½ inches, and of the swallowed fish 10½ inches.

Dr. Gunther said that, as far as he knew, only two other specimens of this fish were known. The first was discovered about thirty years ago, by Rev. R. Lowe, the celebrated naturalist of Madeira, and he kept his specimen until about a year ago, when the second specimen was discovered. The fish belonged to a class of which we knew but little. They were found always at a depth of from 300 to 400 fathoms, and they knew of only five or six species. The most extraordinary characteristic of all these deep-sea fishes was that all of them had the stomach extremely extensible, and in two other cases, for instance, *sacropharynx*, which had been caught in the middle of the Atlantic Ocean, and in the species caught by Johnson, at Madrid, a similar expansion of the stomach had been observed, but it was far inferior to that seen in the specimens now exhibited. Another

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peculiarity in these deep-sea fishes was the looseness with which the single bones were connected; in fact many of these fishes when brought to the surface fell to pieces. The great pressure of the water under which they were continually resting held the single parts together, and the cellular tissues were far more feeble than in fishes living nearer the surface of the water. Mr. Lowe had mentioned to him a most singular instance of the looseness of the bones in these fishes. When fishing at a depth of 300 or 500 fathoms he had not unfrequently observed a tremendous strain on the line, showing that he had evidently caught a large and powerful fish. When he pulled up the resistance made by the fish became less and less, and finally, when he drew in the line, nothing remained but a piece of jaw and a piece of the head, the rest having gone as the fish approached the surface of the water. The specimen swallowed by this fish was also a rare specimen. He knew of only three other specimens: it was the *Scopelus macrolepidotus*. He was extremely glad to find that these specimens had passed from the hands of a private gentleman to those of a public body. Fifty years ago, we had no idea that fishes were able to live at more than a hundred fathoms in depth, and it was only by recent discoveries that these fishes had been made known. There were only seven or eight families, and they had all the same peculiarity in the construction of their stomachs, and in the organs of deglutition and digestion. Singularly enough, they all belonged to different families. First there was the *saccopharynx*, an eel; the second belonged to a family by itself, the *scopelida*; a third formed again a separate family. The specimen now shown belonged to the *Gadida*, the same family as the codfish; and, finally, the last was the *Melanocetus*, a kind of *Lophius*, or sea-devil.

On the Insects of the Genus Laverna, and Plants of the Order Onagraceæ. By Mr. H. T. Stainton.

On the Effects of Scanty and Deficient Food. By Dr. John Davy.

The author had never found any instance where, in the adult man, a deficiency of food had, though causing temporary weakness, produced any permanent ill effects. He believed that all sound men might be benefited by an occasional long fast. If, then, it were established that a somewhat scanty diet was not injurious, was it right that prison diet should be otherwise than sufficient to keep the criminal in a state of healthy activity somewhat below par? The speaker then proceeded to argue that this excess of diet in gaols really fed the prison population, as vagrants and others were in the habit of looking upon them rather as places of refuge and comfort to be sought out in the winter season and bad weather. In conclusion, Dr. Davy urged that an inquiry should be instituted to determine exactly the lowest scale of diet that could be used in prisons, so as not necessarily to engender permanent injury to the constitution.

On Variability as Manifested in the Construction of the Human Body. By Wm. Turner, M.B.

On the Identity of Origin of Starch and Chlorophyll. By William Hinds, M.D.

On the Development of a Deep-Sea Sponge, in a Marine Aquarium. By Mr. W. R. Hughes.

On Ranunculus Radians as a British Plant. By Mr. W. F. Hiern.

This plant was discovered at Silverdale, in Yorkshire, in June of last year.

On Phosphorescence in Connection with Storms and Disease. By Dr. S. Moffatt.

Section E.—GEOGRAPHY AND ETHNOLOGY.

Ascent of Mont Blanc by the Glacier de Brenva. By Mr. G. S. Mathews.

On a North Polar Expedition. By Mr. C. R. Markham. *On Polar Explorations.* By Rear-Admiral E. Ommaney.—In these papers, the authors urged upon the British Association, as they had formerly urged upon the Royal Geographical Society, the great importance of such an expedition from a scientific point of view.

In the discussion which followed, Sir E. Belcher, in reply to Captain Ommaney's remark, that foreigners were now stepping in because the English had been hesitating as to the course to be taken, stated that Peterman had urged them to do what he was doing now; and because the British Government would not help him, and because no expedition was proposed by our Government from Spitzbergen, he put down 300*l.*, and got his countrymen to subscribe, and

was now about to go into a much more important investigation—namely, the course of the Gulf Stream, whether any of its waters went into the Arctic seas. As to the motion of the Arctic seas, they knew that in Baffin's Bay during the whole winter the ice was in motion, and he firmly believed that, from the reports they had had, the ice was eternally in motion around the Pole. That he found the coast washed by the sea on the 22nd of May was a fact, not a theory. In Behring's Strait, the drift in the ice was a protection to any vessel proceeding along. Since the meeting of the Association in Birmingham, a gentleman had addressed him, who had commanded a whaling vessel north of Spitzbergen, who told him he had seen free ice to the northward of that land; but all those who had been in that direction found—to make use of their very phrase—"East-north-east, as far as we could see, the ice was free;" and if they had been permitted, nothing could have prevented them going to the Pole; and he did not see anything to deter them from going to the Pole. The Government adopted the practice of never sending a single ship; they always sent two—one, in case of accident, to bring the people of the other home. They had not at present gone far enough to find the limit of danger. Until this was absolutely determined—how far they could go, how far even their vessels could go—they had no right to rest. The Pole was to be reached; but if the accounts of the explorers were true, to reach it by sledge travelling was quite impossible. They had sent two expeditions out by Baffin's Bay to reach Barrow Straits. M'Clintock himself was detained a year. There was every advantage to be derived from the Spitzbergen route. M'Clintock would be a volunteer by that route, and, if his wounds would allow him, he would be a volunteer by that route himself.

Mr. Alfred Newton confirmed what Mr. Markham had said about the sea between Spitzbergen and Nova Zembla. He advocated the sending out of two expeditions at the same time, one to go up Smith Sound.

The President referred to the expedition sent out to discover traces of Franklin by Mr. Grennell, who sent Dr. Kane up Smith Sound; and all that country above the Sound they were really indebted for to the private enterprise of that American merchant, after whom the left portion of the land has been named. He had now fitted out another expedition, under Captain Hall, who had had great experience among Esquimaux. Captain Hall was going by Repulse Bay, on the traces of Franklin, and intended to remain among the Esquimaux for a year or two.

Ascent of the River Purus. By Mr. W. Chandless.—The paper related the results of a journey from June, 1864, to February, 1865, and was one of the most important contributions to geography of the meeting. It will be read this session at the Geographical Society.

Mr. Bates said he had resided many years on the main river Amazon, and had seen nothing of the Purus, except its mouth. Mr. Markham had seen its head waters in the Andes. The importance of the paper was, that this young Englishman had traversed the whole course of the river to very near its source, and he had taken a series of astronomical observations, the points at which he took them being marked on the map by a red cross. They would be able to see how perfectly he had done his work. It might be said that no exploration of that extent had ever been done so completely since geography was a science. The author still remained in the country, and they had received a letter of a later date than that of the paper just read, in which he stated he was not quite satisfied, because he had not solved an important geographical point regarding the origin of a branch of the river. The river Purus was only a secondary tributary of the Amazon, and was not more than a quarter of a mile wide at its mouth. Of the other tributaries some were two or three miles wide, and as they sailed by them they saw a clear horizon of water and sky, and as heavy a sea was raised there as in the ocean. Every mile of the river Purus was covered with a dense forest, with a coarse, rich, virgin soil. The banks of the river would suffice to produce corn, rice, sugar, coffee, and other oriental produce, sufficient to feed all Europe. The trees at the highest point to which the traveller reached were so high that, although he knew he was in the neighbourhood of the Andes, he could not get a glimpse of that range.

Section F.—ECONOMIC SCIENCE AND STATISTICS.

On Flint Glass. By Dr. Lloyd.

On the Practical Advantages of the Metric System of Weights and Measures. By Mr. E. P. Fellows.

On Mural Standards for Exhibiting the Measures of Length Legalized in the United Kingdom. By Mr. J. Yates.

Reports on Local Industries (Second Group).—Jewellery and Gilt Toys. By Mr. J. S. Wright.

Section G.—MECHANICAL SCIENCE.

On Machinery for Compressing Air, and the Applicability of such Compressed Air for Working Coal-cutting and other Underground Machinery. By Mr. Thomas Levick.

Torbite (a New Preparation of Peat) and its Uses. By Mr. D. K. Clark.

On a New Rotary Steam-Engine. By Mr. R. W. Thompson.

On Some of the Causes of the Failure of Deep Sea Cables, and Experimental Researches on the Permanency of their Insulators. By Dr. Fairbairn.—After referring to the loss of the Atlantic cable, the author drew attention to his report published in the "Transactions" of last year. In that report the results deduced from various experiments were given. The late failure of the insulation, submergence, &c., was not an uncommon occurrence. On the contrary, it had been estimated that out of about 14,000 miles of cable that had been laid, nearly three-fourths of that length had been failures, and at the present time not more than from 4,000 to 5,000 miles are in successful operation. These repeated failures and loss of property were much to be deplored, but they had been fruitful as the means of accumulating a vast amount of experience, and had suggested remedies for the almost inevitable difficulties that have to be surmounted. Considerable difference of opinion existed as to what constituted the best description of deep sea cable. Some contended for a single copper conducting wire, surrounded with a spiral covering of fine steel, such as Mr. Allan's indestructible deep sea cable, and Mr. Siemens', who depends for the strength of his cable on a strand of copper wire laid round the central wire, and a series of white hemp strands as a protection to the insulating covering. Others, again, such as Messrs. Glass, Elliott and Co., maintained that the strength of the cable should depend on wires of homogeneous iron, covered with strands of Manilla yarn saturated with a preservative mixture, and spirally wound round the padded core. This constituted the strength of the Atlantic cable. There were other varieties, but they depended for their strength more or less upon an external covering of wire round the insulation. There were two things in marine telegraphy which require special attention—viz., the manufacture of the cable and its submergence in deep water. In the first they might venture to assume that the conducting wires, insulation and strengths of the cables are satisfactory, and that they had nothing more to do than to lay them quietly on the bed of the ocean. Trifling circumstances were the sole cause of the loss of the cable. One of the great difficulties in laying out cables was the tendency to kink or run into links, and when this occurred and the rope was submitted to an amount of tension of not more than one-half its ultimate powers of resistance, it would injure the insulation, and, what was more, would probably ultimately destroy the conductivity of the cable. These were difficulties which in a cable of such a weight it was almost impossible to overcome. With a smaller cable, depending entirely upon the conducting wires for its strength, it would be possible to wind it in lengths of 80 to 100 miles upon reels, and these, neatly balanced in the hold of the ship, might be paid into the sea entirely free from kinks; but in doing so considerable risk was incurred of breaking the cable from the amount of friction to which the wheels would be subject when loaded with 80 miles of cable. Taking the conditions of the arrangements into account, it was not clear that the large reels would be any improvement upon the large coils in tanks, as adopted in the Great Eastern ship. In fact, there was no other plan suitable for the paying out of the Atlantic cable of its present weight and dimensions but the coil. As regards the adaptability of the Great Eastern for the purpose, he believed she was the very thing wanted, and if properly fitted and prepared for such a service, with some additional shinglers to strengthen the upper deck and sides, she would find constant employment as a submerger of cables in every sea which divides the four quarters of the globe. The recovery of a lost cable was at all times a precarious

operation, and the difficulty which presented itself in the case of the Atlantic cable was its large diameter and the friction of its external surface in passing through the water. If raised at all, it must be at an exceedingly slow speed, and that with one end loose, otherwise he should despair of raising it from a depth of 2,100 fathoms by hooking it in the bight or middle, where the resistance would be doubled in raising two sides instead of one. Supposing that the grapnel had hooked the cable at a few miles distant from the fracture, it would be seen if it was to be raised from a depth of 2½ miles, that they had in the present cable to lift at an angle, say, of 45 degs. on each side 3.18 miles of cable, or 6.25 multiplied by 14 cwt. (the weight of the cable and water), a weight of 4½ tons, equivalent to more than one-half the breaking strain. To this dead weight they must add the friction of the two sides of the triangle, which would be as the squares of the velocities with which it was raised. What might be the additional amount of strain from the speed with which it might be drawn through the water it was necessary to calculate, but it was obvious that at a velocity of two miles per hour it would approximate close upon the breaking weight of the cable. Assuming for the sake of calculation the strain, including weight and friction, to be six tons, as it required a strain of 7½ tons to break the cable, they had only in reserve 1½ tons to carry the bight of the rope to the surface of the water. Assuming that the cable had been paid out with as much slack as would enable it to be raised in the manner described (but it was evidently not the case, and any attempt at raising the cable in that form would break it), the slack 1,100 yards on each side would require to be taken up, and a drag for five miles on each side would be the result before it could reach the surface. This was evident from the fact that the excess of cable paid out was 12½ per cent. of slack. That would be equivalent to dragging some miles of cable through the ooze or mud to make up the difference between the catenaries. According to this reasoning it appeared to him that any attempt to raise the cable in this way would prove fruitless unless some means were adopted to cut it on the American side, and haul in by a second grapnel which would hold fast until the cable was cut. Such appeared to be the remedies calculated to meet the difficulties, but he confessed that he had very great doubts of its success. The only feasible plan which suggested itself to his mind was to commence *de novo*, not to lay a new cable, but to place the Great Eastern under the cable at Valencia, and pluck it up at a rate proportionate to the depth of water from which it had to be abstracted. In the manufacture of marine cables he said great caution should be taken with the insulator to see that the different coats of gutta-percha were pure, solid, and free from injury by the abrasion of the external covering when composed of strands of wire constituting the strength of the cable.

On Some of the Causes of the Failure of Submarine Cables, and their Construction. By Mr. C. W. Siemens. The object of the paper was to call attention to the forces which act upon a cable while descending, and to certain conditions which have to be fulfilled in order to insure durability when laid. It was mentioned that the spiral, or, rather, helical sheathing usually employed to deep sea cables is essentially deceptive, because it must necessarily elongate and burst round its own axis during its descent, because the iron or steel wires composing the sheathing frequently break and endanger the success of the operation, and because such cables, when laid, are rapidly destroyed by oxidation. It was shown that an entire covering of each wire with hemp, while beneficial in reducing the specific gravity of an iron-covered cable, cannot be depended upon for strength, and rather increases the risk and rapid destruction of the cable when laid. The paper proceeded to show that sheathing composed of two layers of strong hemp under a certain tension bound tightly round by a flexible armour of copper or zinc sheathing, is free from the objections previously enumerated, and that such a cable actually forms the connecting link between France and Algeria, and has given evidence of permanent success.

After the reading of these papers a discussion followed on the general question of submarine telegraphy. Captain D. Galton, F.R.S., referred to a letter from Mr. Canning, the engineer on board the Great Eastern, from which it appeared that the boiler for supplying steam to the picking-up apparatus was wholly inadequate to generate a sufficient supply, and that sub-

sequently the wheels of this machinery gave way.—Mr. R. W. Thompson expressed his disbelief in the possibility of recovering the lost Atlantic cable in the way attempted. The cable, if caught in the bight, would require to elongate at least a mile before reaching the surface, and as this was impossible without trailing the cable along the bottom a considerable distance, the attempt to raise it in the manner tried on board the Great Eastern was not only hopeless but utterly futile. He was not hopeless of the plan considered impracticable by Mr. Fairbairn—viz., that of seizing the cable by a nipper, and catching it, and raising it by the cut end, which would be laid hold of by a contrivance for the purpose. This was not only feasible, but it was not very difficult. The plan of under-running the cable from Valencia might get up the shore end, but when they got out into deep water, the strain on the cable would be so great as to hopelessly injure it.—Mr. J. P. Gassiot said that, having found it possible to lay a cable between Ireland and Newfoundland, they must take care, and not do as had been done in other cases—viz., lay down a cable which would only last two or three years. In this view he pointed out the importance of the cable produced by Mr. Hooper. He questioned if the time had arrived for a final experiment in the laying down and working of an Atlantic cable. He thought the bearing of india-rubber, in its various qualities, as an insulator ought to be satisfactorily and conclusively determined before the laying of another cable in the Atlantic was attempted.—Captain Selwyn recommended what he called the seaman's way of laying the cable—viz., laying it from floating reels to be dragged behind the vessel commissioned to carry out the work. It was entirely in the laying of the cable, he contended, that the whole damage had arisen, because cables that had once been laid worked well. He objected to the spiral form of the cable, on the ground that the upper part was sure to untwist by the strain, and the lower part twisted up as it lay on the bottom. He expressed doubt as to the suitability of the Great Eastern for the purpose, on the ground that she rocked more violently than other vessels when a real storm arose. He recommended the employment of two vessels in the attempt to raise the cable, and concluded by declaring his conviction that the expense and difficulty connected with the enterprise might be greatly reduced.—Mr. F. Jenkin thought the difference between the absorbent powers of gutta-percha and india-rubber was a trifling matter compared with the mechanical part of the operation. As to picking up the cable, he was of opinion the best plan was to seize it and cut off at five miles' distance. As to Mr. Siemens's form of covering a cable the copper adds weight without giving strength.—Mr. Siemens pointed out that the copper did give strength by confining the hemp.—Mr. Fairbairn added that in his opinion no special recovering machinery was required, the paying-out machinery reversed would answer all the purpose.

(Concluded.)

SCIENTIFIC CORRESPONDENCE.

DR. ARNOTT'S NATURAL PHILOSOPHY.

IN order to reply to such correspondents as "Lector" and "J. Jeremiah," the reviewer of Dr. Arnett's "Natural Philosophy" would have to write an elementary treatise on modern physics. If they sincerely desire to be answered, he can only advise them to commence a thoughtful study of natural philosophy, as they will find it in the works of the physicists of the present day; checking or corroborating the theoretical views of these writers, not by a declaration of their own "opinions," which are valueless, but by an appeal to nature herself.

With regard to Mr. Jeremiah, he must be good enough not to misrepresent (were that in his power) Professors Faraday and Tyndall, however much he may the reviewer of Arnett's physics. Let him intelligently and carefully read Dr. Tyndall's book on heat—not superficially, as he appears to have done—and he will find there no such monstrosity stated, as these two eminent men having "proved the viscosity of the magnetic field by passing the hand between the poles of a powerful electro-magnet." Of course, this is not true, for as yet magnetism cannot be distinctly felt by our minds, much less with our hands.

Except for the writer's sake, it is not worth while noticing a question he triumphantly, and withal seriously, asks, whether "if electricity is

not matter, what is it that occupies a Leyden jar when it is said to be 'charged?'" Does Mr. Jeremiah remind us, or must we remind him, to look inside a Leyden jar and see the electricity rising within it when being "charged." But think, Mr. Jeremiah, if heat be not matter, what is it that occupies a poker when it becomes hot? Heat is matter, you say. Very well, then if mind be not matter, what is it that occupies some brains when they are "charged" with nonsense? Dr. Arnett, we are sure, must shrink from your reply.

THE REVIEWER OF DR. ARNOTT'S
"NATURAL PHILOSOPHY."

PROCEEDINGS OF FOREIGN ACADEMIES. BRUSSELS.

ROYAL ACADEMY OF SCIENCES.—October 11. —M. Fritsch, of the Imperial Academy of Sciences of Vienna, and M. Malaise, of the Agricultural Institute of Gembloux, presented their observations on the periodic phenomena of plants and animals for the year 1865.

The following memoirs were laid before the Academy: Plateau, "Experimental and Theoretical Researches on the Equilibrium-Figures of a Liquid Mass without Weight (Seventh Series);"—F. Plateau, "On the Muscular Force of Insects;"—Malaise, "Note on Some Silurian Fossils from Brabant." M. Crépín requested permission to make two additions to his memoir on the *Glyceria*, which we have already noticed.

Dr. Gluge presented two works, one on the recurring fever which prevailed in 1859 at Blankenburgh, and the other on "Vermicular Infection by Means of Pork." Two brochures by Mr. Granville, "The Great London Question of the Day, &c.," and "Propagation in Females of the Industrial Classes in the Metropolis," were also presented.

The Secretary announced that only a single memoir had been received in reply to the questions contained in the *Concours* for 1865. The subject of the memoir was "A Description of the Colliery System in Belgium."

Reports on the following papers were then presented: Robin, "New Applications of My Views as to the Possibility of Decreasing Respiratory Activity;"—Catalan, "Researches on Left-handed Surfaces." In this memoir the author demonstrates a number of interesting properties peculiar to these surfaces. The paper was ordered to be printed in the "Mémoires."

M. Ad. Quetelet presented the results of his observations on the eclipse of the moon of the 4th of October. He also laid before the Academy an account of the shooting stars seen on the night of the 10th of August. From 9.30 to 10.30 fourteen shooting stars were seen, which is the average number at that period. Between 11 and 12 o'clock twenty-three were observed. The moon, which was nearly full, materially interfered with the observations. Further communications from M. Quetelet on the periodicity of star-showers and thunderstorms in Belgium, and the reading of a letter from M. Haidinger, of Vienna, on some very beautiful *cirri* observed by him, brought the meeting to a close.

REPORTS OF LEARNED SOCIETIES.

ENTOMOLOGICAL SOCIETY.—Nov. 6.—Mr. F. P. Pascoe, President, in the chair. Mr. Samuel M'Caul, B.C.L., and Mr. Henry Reeks were elected members.

The following objects of interest were exhibited: By Professor Westwood, an *Acherontia Atropos* born with only one antenna. By Mr. Bond, a new moth, *Acidalia mancuniana* (Knaggs); and photographs by Dr. Maddox of various microscopic parasites. By Mr. M'Lachlan, six specimens of *Sterrhia saccharia* reared from the egg by the Rev. J. Hellins; and a female dragon-fly, *Calepteryx splendens*, having the anterior wings coloured like those of a male of that species. By Mr. Janson, *Myrmedonia plicata* (Erichs.), a beetle new to Britain, taken at Bournemouth in August. By Mr. G. R. Crotch, three beetles new to this country, *Egialia rufa* (Fabr.), *Lithocharis castanea* (Grav.), and *Monotoma 4-foveolata* (Aubé). By Mr. S. Stevens, a collection of insects of all orders, formed by Mr. Andersson in Damara-land.

The following papers were read: By the President, "On *Calamobius* and *Hippopsis*," by the Rev. D. C. Timins, "On Collecting European Lepidoptera;" by Captain J. Mitchell, "Remarks on Captain Hutton's Paper on the Silkworm;" by Mr. G. J. Bowles, "On the Occurrence of *Pieris Rapae* in Canada;" by Mr. W. C. Hewitson, "On a Variety of *Chrysophanus*

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Virgaurea from Zermatt, and "Descriptions of New Hesperidae;" by Mr. J. S. Baly, "New Genera and Species of *Gallerucidae*;" by Mr. Davis Sharp, "On the British Species of *Agathidium*."

ETHNOLOGICAL SOCIETY.—Nov. 7.—Mr. J. Crawford, F.R.S., President, in the chair. The new fellows elected were: Mr. George Maw, Dr. Ronay, Captain Fraser, Mr. Geo. Vaughan, Mr. J. S. Bartrum, F.R.C.S.

Numerous Chinese joss-pictures and other articles obtained from Chinese residents at Rangoon, in Burmah, were exhibited by permission of Mrs. Dale; a ground flint celt from Sellenge, in Kent, was exhibited by Mr. S. J. Mackie.

"Notes on the Manners and Customs of the People about Little Popo, in the Bight of Benin." By Captain Leveson Wildman, R.N. After describing the cleanly habits, scanty dress of these people, and native houses of the lower and better classes, the author gave many details of the laws and customs at present in vogue, in which ancient native practices are curiously interwoven with numerous European familiarities. The people are still under the influence of Fetish superstitions. The better-class houses are one-storied; and numerous European articles are met with amongst the furniture in them. The head of the house is always buried in the ground-floor. A grave is dug inside the large room which occupies all the lower part of the house. The head man's wife is also buried in the same place. The death is kept quiet for about four months, when "customs" are held, consisting in the main of rum-drinking, feasting, and gun-firing. The criminal laws and laws for debt are very severe. If a slave steals he is flogged with a fish-tail about four feet long, and four inches in diameter at the thick end, covered with tooth-like excrescences, which cut the flesh. About four dozen blows are sufficient to produce insensibility. The flesh of the victim is then cut with small knives until the blood flows, when red and green peppers ground up with salt are rubbed in the wounds. The slave is then sent into the plantations to work, and not again allowed in the house. Slaves are punished by their masters without reference to the head men, and their masters are not responsible to any one for their treatment.

"On the Darien Indians." These Indians were described as a handsome race, of low stature, but stoutly built, with the copper-coloured skin, straight, coarse black hair, and other characteristics of Red Indians. The women wear gold nose-rings, so large that they hang down below their mouths, and must be raised up when they eat. They are diamond-shaped, cut at one of the angles to admit of their being put in and taken out, and weigh about a quarter of an ounce, being very thick. Generally the entire dress of either sex consists of a narrow ayuca round the loins, called *panequiri*. They are very jealous of strangers landing on their shores; and have sometimes put to death those who have ventured to do so without permission.

CHEMICAL SOCIETY.—Nov. 2.—Dr. W. A. Miller, F.R.S., President, in the chair.

At this, the first meeting of the society after the recess, there was a good attendance of members, and the President called attention to the admirable arrangements for the ventilation of the meeting-room, made conjointly by Dr. De la Rue and Dr. Matthiessen. Mr. W. Tilden was formally admitted a fellow of the society, and Mr. James Parkinson and Mr. Frederick Rowe were duly elected. The names of Mr. C. Umney and Mr. W. Marriott were read for the second time, and the following candidates were proposed: John Hunter, M.A., Theodore Maxwell, W. J. Barnes, R. Fitz Hugh, W. E. Bickerdike, Dr. W. B. Ritchie, and A. G. Brown, M.R.C.S.

Prof. A. H. Church gave an account of his "Chemical Researches on some new Cornish Minerals," which included the description of three natural specimens of novel character; these were, 1, hydrated phosphate of cerium; 2, hydrated phosphate of calcium and aluminium; 3, hydrated arseniate of copper and lead. The formulæ deduced from the analytical results proved that the minerals were distinct varieties of well-known species; and with regard to the first of the series, the author stated that it furnished the only instance on record of the occurrence of the rare metal cerium in Great Britain. The crystallographic characters of the new minerals were remarked upon by Prof. Maskelyne, who brought with him some specimens from the national collection for comparison.

A paper "On Caprylic and Xanthylic

Alcohols," by Mr. E. T. Chapman, was next read. The author proposed to set at rest the question of the occurrence of one or other of these alcohols in the product of the distillation of castor-oil soap with excess of alkali. The result proved that a mixture of these bodies was ordinarily obtained. Mr. Chapman discovered incidentally a reaction, by which caprylic ether was readily prepared.

The third communication was entitled "On the Absorption of Vapours by Charcoal," by John Hunter, M.A., in the course of which the author directed attention to the great power of absorption for gases and vapours possessed by the dense charcoal obtained from the shell of the cocoa-nut. Of all those examined the vapours of methylic alcohol were absorbed in largest proportion, charcoal taking up, at 90° C, no less than 155 times its volume of these vapours.

LIVERPOOL.

LITERARY AND PHILOSOPHICAL SOCIETY.—Oct. 16.—The first ordinary meeting of this society for the fifty-fifth session was held on Monday evening last, at the Royal Institution, Mr. J. A. Picton, President, in the chair. Mr. Edward Samuelson, Dr. Parr, and Dr. Hayward, were proposed as members, and the donations were laid before the meeting, and thanks voted to the donors.

Dr. Nevins exhibited a chemical novelty which has lately appeared in Paris, and has excited considerable interest there, called by the fanciful name of "Pharaoh's Serpents." They consist of a small cone, about the size of an ordinary aromatic pastille, and are made by folding tinfoil into a cone, and filling it with sulphocyanide of mercury. When a burning taper is applied to the apex of the cone, the tinfoil melts and the powder slowly takes fire and burns at the rate of a common pastille. But instead of being dissipated in a thin, almost invisible vapour, the fumes which arise from it assume a solid form of extreme lightness, which is very small at first as it issues from the point of the cone, and gradually increases in diameter as the cone burns down, until at last it possesses the thickness of a person's finger. As the solid fume escapes it twists and coils in various directions as it is forced through the apex of the tinfoil covering, and produces at length a solid body, eighteen inches or two feet in length, of a yellow colour externally, with a tapering end like the tail of a serpent, and a thicker body and head, and coiled so as closely to resemble this animal in appearance. It is said that a child of noble birth lately swallowed one of the cones, on the supposition of its being a *bon-bon*, and the paternal Government of France has it, therefore, under consideration whether to allow these curiosities still to be made, as the compound employed is a poisonous one.

Mr. Higginson drew the attention of the society to an extract from the *Scientific Review*, on the "Ventilation of Sewers," stating that a French chemist proposed to derive from the sewers a supply of air to the furnaces of factories, thus destroying their noxious gases by combustion, and supplying fresh air to the sewers; with the assertion that the plan was in use already on a small scale. Mr. Higginson was much pleased to hear such an announcement, as he had himself many years ago urged the very same thing before this society, and again in 1858 before the Social Science Association at their meeting in Liverpool.

A paper was then read by Mr. J. M'Farlane Gray, "On the Geometry of Wyllie and Gray's Patent Valve Motions." Mr. Gray began with the valve motion of his patent steam rivetter. This he explained by drawings, and by exhibiting one of these machines. The working of this valve illustrates in a remarkable manner the high velocity of steam. The inlet to the piston of the slide valve is open for only the three-hundredth part of a second, yet that infinitesimal portion of time is sufficient for the admission of sufficient steam to move the valve. Having the machine before the meeting he took the opportunity of explaining the other parts of the apparatus, and pointed out the mathematical features in the relations between time, velocity, and space, in the motions of the hammer piston of the machine. He then described the valve motions of oscillating engines as generally constructed, and introduced a new form of valve motion for oscillating engines for reversing and for working expansively. The principle of its action was explained by geometrical diagrams. The communication also included a new expansion link, and a new arrangement of toothed gearing for valve motions.

MEETINGS FOR NEXT WEEK.

MONDAY.

ROYAL GEOGRAPHICAL SOCIETY.—At 8.30 P.M. "Account of his Discovery of the Second Great Lake of the Nile, Albert Nyanza;" S. W. Baker, Esq.

TUESDAY.

INSTITUTION OF CIVIL ENGINEERS.—At 8 P.M. "The Telegraph to India, and its Extension to Australia and China;" Sir Charles Tilston Bright, M.P.

ZOOLOGICAL SOCIETY OF LONDON, 11, Hanover Square, W.—At 8.30 P.M. 1. "To exhibit an Egg of *Dinornis*;" Mr. S. Stevens. 2. "To Exhibit and Make Remarks on some Bones of *Didus* from Rodriguez;" Mr. A. Newton. 3. "On a New Raptorial Bird discovered by Mr. Anderson in Damara Land;" Mr. J. H. Gurney. And other papers.

SYRO-EGYPTIAN SOCIETY OF LONDON, 22 Hart Street, Bloomsbury Square, W.C.—At 7.30 P.M. "On the Natural Features of Palestine;" W. F. Ainsworth, Esq.

WEDNESDAY.

BRITISH METEOROLOGICAL SOCIETY.—1. "On Extended Series of Meteorological Observations, recently adopted in Russia;" Lieut. Recheheft, I.R.N. 2. "On Temperature at Greenwich and Newport;" Mr. John Bloxam.

THURSDAY.

LINNEAN SOCIETY, Burlington House.—1. "On Chloëon," Part II.; Sir John Lubbock. 2. "On British Salpæ;" Dr. McIntosh. 3. "On the Cynipidae;" Mr. Halley. 4. "Monograph of the Aphroditeæ," Part II.; Dr. Baird.

ART.

THE WINTER EXHIBITIONS.

[Second Notice.]

FRENCH GALLERY, Pall Mall.

AN amusing incident in Boswell's "Life of Johnson" is well told by Mr. Ward. The expressions are very happy and true, but we cannot say we admire the style of painting. It is forcible, we may almost say savage, coarse, streaky, and hard.

There is a large and very well painted picture called "The Curt Reply," by E. F. Follingsby. Few artists of English education could have produced a work so excellent in all the technicalities of art. It is admirably composed, firmly painted, and is very good in colour. The tone of "The White Silk Robe of the Virgin Queen" is rich and beautiful, and is much enhanced by the dark maroon dress behind.

Mr. Leighton's "Lady with Azaleas" strikes us as inferior to many of his recent works. The flesh is cold and streaky, and the pattern on her robe which, by-the-bye, is better fitted for a table-cloth, is laboured and lumpy, and detracts from the form of the folds. It is impossible not to see that Mr. Leighton must have studied Veronese, and yet how far behind that great master is he in most qualities of art!

Mr. Wallis sends a picture of somewhat similar character to the last, called "The Golden Scarf." It is brilliant in colour, but deficient in breadth of shadow. He has also a sketch called "After Supper at Capri," in which the peculiar light of two moons and a very general haziness are well rendered.

"The Eve of the Deluge," by W. B. Scott, is a very remarkable work. A figure that combines the characteristics of a satyr and the Indian Bacchus, is sitting between two voluptuous, lolling women, and is watching with evident amusement Noah and his family entering the ark, whose vast sides, pierced with a single window, loom up on the right of the picture; two men leaning over the terrace in front are offering wine, and we are grieved to say are profanely "chaffing" the persevering patriarch; a family in a more distant terraced house is equally wanting in faith and good manners. Indeed, a very general atmosphere of "chaff," pervades the scene; a slave to the left of the picture sees with terror the awful forms of the rising storm. The terraced Assyrian houses, and the archaic furniture and accessories may very well pass muster for antediluvian. There is great feeling for humour and truth in this picture, and there can be no doubt whatever about its originality. The painting is hard and hot, but the interest of the subject diverts one's attention from the defects of its execution.

Of less important works, there are many here of great merit.

Arthur Hughes sends a charming face; the colours, of course, the inevitable purple and green.

We have three very carefully-painted studies of a female head, by Sandys. The features are handsome and well drawn, and the flesh is in parts tender and well coloured, but the low forehead, and the thick sensual neck, give a Nero-like character that is repulsive in a woman. The backgrounds do not sufficiently retire, and the draperies are dry and meagre, and do not harmonize with the intentionally voluptuous character of the subjects.

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Mr. Hayllar sends two pictures, which are pearly, fresh, crisp, and dexterous; and there is a very careful and pleasing study by Mr. Poynter. The general effect of Mr. Wynfield's "A Little Fatherly Advice," is exceedingly quiet and good. The demure expression of the girl is capital, but there is a want of force and definition about her father's face.

"Preparing a Cudgel," by Mr. T. D. Watson, is careful, but devoid of humour and interest. "Stepping Stones," by Mr. Yeames, is Gothic and comical.

Mr. Marks sends a picture, which is quiet and humorous, and full of daylight—the daylight of a rather dull day.

"Edith," by Mr. Collinson, is transparent, deep toned, and luminous, but would be improved by the sky being more truly light.

A little head, by Simeon Solomon, is clever, but it is bilious in colour.

Of portraits we have one of the Princess of Wales, by Desanges, which is pretty enough, and four works by Mr. Watts.

There is no mistaking the likeness of the Chancellor of the Exchequer, but it is deficient in dignity. It might pass very well for an intelligent carpenter, soured by the too long deferred extension of the suffrage. The forehead is low; and the figure, mean and small, is rendered still more insignificant by being too low on the canvas.

"A Study with Peacock's Feathers" is staid, flaccid, and indecent.

No. 107 is a very fine, solemn portrait, equally admirable in drawing and colour. It would, perhaps, be better and simpler with the arm down. No. 108 is a grand, Venetian-looking head, a little heavy in expression.

These last portraits are finely conceived, and in breadth, dignity, and largeness of style show a profound study of the best works of the greatest masters. It is in the quality of his colour, arising from an ignorance or neglect of method in the process of painting, that Mr. Watts falls short of the great examples he has set before himself for imitation; if this defect were overcome, we see no reason why he should not take rank with the greatest names in art.

In the landscapes, Mr. Linnell is *facile princeps*. Nothing can exceed the truth of light and local colour in his "Morning in Wales." The distant hills are, perhaps, a little too opaque, monotonous, and fluffy in colour.

The works by Quinton are clear and limpid.

Cook, R.A., has one of his fresh, spanking, breezy, brilliant pictures, and two sea-shore views, very careful, minute, and clear, but hard, wanting in atmosphere, and failing to realize the size of nature; from which last defects we are afraid the works of G. Stanfield are not free. His best picture is "The Bishop's Palace, Andernach."

The size, solitude, and melancholy beauty of the Campagna are effectively rendered by Mr. Hotchkiss.

"The Mill," by Mr. Stanhope, is broad, sombre, and peculiar.

The German landscapes by Mrs. Follingsby are the last that our space will permit us to notice; they are forcibly and firmly painted, and are entirely exempt from the feeble prettinesses we so often see in the works of female artists.

THE GALLERY IN SUFFOLK STREET.

NOTHING can be so reassuring to those interested in the cultivation of a feeling for art as the fact that at this moment there are no fewer than three Picture Exhibitions open to the public. It bespeaks a proper laying out of all those material talents which unprecedented commercial success has confided to our keeping; and as this wealth has accrued to us naturally and legitimately, we would fain hope that the galleries in question are but the measure of our art culture—the logical sequence of our education, and not the result of a temporary mania, or the mere index of a plethoric purse. That this activity on the part of our great picture dealers betokens no fevered and abnormal condition, but a natural and healthy state of the æsthetic pulses of those to whom they minister, will be at once gathered from a glance at the various exhibitions.

In the French Gallery, some of the productions of which we noticed last week, we found "the young and rising school principally represented," with such men as Goodall, Hook, Watts, Faed, Elmore, and Ward to keep the discipleship in countenance. In "Maclean's New Gallery," we shall find a most interesting collection of water-colour drawings and sketches, highly representative of the present state of this purely indigenous art-growth; while, in the gallery presided over by Mr.

Wallis, we shall see, not only a combination of the other two, but discover a third element, embracing, in a small measure, the past as well as the current life of English art, and thus allowing Suffolk Street, also, to assume an individuality of its own.

With the comfortable assurance, then, that all these picture collections are but the healthy outcomes of education and wealth, we proceed at once to the "Eleventh Annual Winter Exhibition, under the superintendence of Mr. Wallis."

In the rooms of the "Society of British Artists," Mr. Wallis has gathered over six hundred works, and these he divides into "water-colour drawings," "pictures by British artists," "pictures by foreign artists," and "pictures and drawings by female artists." As a goodly proportion of these has been seen before, and will be recognized by our readers as old favourites—such as the famous ploughing picture by Rosa Bonheur; "The Children in the Tower," by Mrs. E. M. Ward; sundry works by Mrs. J. E. Benham Hay; "The Surprise of the Caravan," by David Roberts, &c.—we purpose noticing only such works as have been "painted expressly for this exhibition," and such of the others as help us to an understanding of the career of the artist, and to note the change in his style or subject.

The first two rooms are devoted to water-colour drawings, among which will be found many characteristic examples of members of both societies, as well as of foreign artists of repute, such as E. Hildebrandt and Guido Bach. We are able, moreover, to mark the progress of this branch of art by beginning with works by such men as Turner, Hunt, Westall, Copley Fielding, and J. D. Harding, and coming right down, through some thirty or forty years, to the drawings of G. H. Boughton, Edmund Warren, and F. Walker. Among Academicians flourishing in this section, besides Turner and Westall, we have E. W. Cooke, J. Lewis, C. Stanfield, and David Roberts; and the visitor will have very little difficulty in filling up a day pleasantly and instructively in examining and comparing the various styles and periods.

On entering the "Great Room," which is devoted to "oil pictures by British artists," the first work which attracts attention is T. F. Dicksee's "Ariel" as "a nymph of the sea." It is very nicely conceived, and, as all his things are, cleanly and carefully painted. We must, however, prefer his "Celia" (259):—

I pray you bear with me,
I can go no further.

Close by hangs an ambitious work by P. R. Morris, entitled "The Knightly Mirror," in which the lady love of the gallant warrior beholds her own fair face in his burnished cuirass. The details here are rendered with great loyalty, and there is much characteristic bravery about the working out of the whole composition. From Mr. Morris's point of view, no doubt, the work is perfectly consistent and perfectly successful; but we question whether his point of view be the right one. There are many other qualities about a work of art besides that of being beautiful. Mr. Maw Egley's works, though in a different degree, are subject to similar remarks. In his "Dream of the Golden Age," we are glad to see him less metallic than usual; and if we could only persuade the trio we have just named to be more vigorous in their handling, and less dainty in their choice of subject, we have no doubt the result would be a beneficial one.

Close by will be found examples of a more masculine school; and, if we name Pettie, Orchardson, Graham, Watson, and Burr, as its exponents, it is more with the desire to become intelligible to our readers than to make any invidious distinction. Pettie's "Rehearsal" (229), for instance, representing an old fiddler playing to a little girl who capers before him in all the bravery of white muslin, has been done a score of times, but never with the artistic integrity we find here. There is no unnecessary manipulation, and yet the figures are perfectly modelled and wondrously lifelike. Equally honest and solid, and embodying sentiments of a loftier and more serious kind, is Mr. Pettie's "Inquisitorial Visit of the Monk" (364).

Orchardson's "Christopher Sly" (238) is a larger and better-filled canvas, and will, perhaps, be regarded by many people as the most striking example of the school the public has yet seen. Probably this is correct; but the men whom we have named have been so flattered and made much of, that one almost hesitates to give utterance to the full measure of his admiration. In the present instance we are happy in being able to point out one or two

shortcomings. The story is triumphantly told enough, and the immortal Christopher, with his "For God's sake, a pot of small ale," is a face and figure never to be forgotten. But, with the exception of the person in command, whom we must regard as the lord of the mansion in the character of chief butler, there is nothing about the appearance of the rest to indicate that they are the well-appointed lacquies of a noble household. They are a ragamuffin lot, and by painting them thus the artist loses all the charm produced by contrast. Moreover, the handling is all too slight; the artist does not go far enough, and what he accomplishes has too much of the *premier-coup* look. In the background we are slightly reminded of Cattermole, and in the foreground of Frith; and yet this is one of the most remarkable pictures in the gallery, and if this artist and his compeers are not spoiled by praise, they will yet do honour to English art.

In passing on to E. M. Ward's noble work of "Jeanie Dean's First Visit to the Duke of Argyll" (274), the visitor will do well to note the excellent manipulation of the tapestry in Tourrier's "Varlet Waiting for an Answer" (247). Mr. Ward, in the picture before us, but follows out a well-considered series abounding in historical references, and he seizes the epoch with so masculine a grip, that it becomes entirely his own. Jeanie, in her timidity, is perched, more than seated on the edge of the chair, and she stays the involuntary palpitation of her heroic heart by pressing her hand gently against her plaided breast. Where, by-the-by, did Mr. Ward get his tartan? Such a pattern never girt the loins of any clan we ever heard of, and must, we suspect, have been the coinage of the brain of some enterprising manufacturer who had an eye for the French market. The *naïveté* and keen suspense which mingle in Jeanie's face are admirable, while in the face and figure of the duke the repose of the courtly noble is joined to the quiet composure of the man of business. The details of dress and furniture are most complete and masterful in execution; and the picture, like the one of Dr. Johnson in the French Gallery, may well take its place among *chef d'œuvres* of the artist.

Mrs. E. M. Ward's "Christmas Party" (566), in the south-west room, is a charming little gem; and, when compared with her large Tower picture, shows over how large a field she can sweep successfully. Mrs. Robinson has several admirable pictures in this room, in which her colouring keeps steady pace with her drawing and design. Mrs. J. E. Benham Hay, Henrietta Browne, Miss Osborn, Miss Matire, Miss Edwards, and the Bonheurs, are among the more prominent of the female artists.

Among the "foreign artists" are capital works by Duverger, Grönlund, Thom, Schlessinger, Poitevin, and Gerome.

Returning to the Great Room, we find among the landscapes a glorious example of Anthony, called "The Glen at Eve" (429), and another by S. R. Percy, before he had adopted his present minute and niggling style. It is entitled, "A Woodland River—Approaching Storm," and is numbered 273. There is much of the power of Constable here, with a decidedly superior execution. It is much to be regretted that Mr. Percy ever abandoned this large manner. As one from whom we have great things yet to expect, and who happily combines the effects of the later Percy and Williams' school with a breadth all his own, and by means perfectly honest and legitimate, we would point to the landscapes of W. B. Leeden. His sympathy with nature is complete as his insight is clear. Frank Walton is also a lover of nature, but he looks at her too much in a photograph way, and stands too far apart to be in thorough sympathy with her. Vicat Cole, in his "Shadow of the Beech Trees" (244), shows a slight inclination to modify his style, and is not forgetful of the handling of Edmund Warren in the treatment of his foreground. But, if our readers would see what masters can do when in a playful mood, let them examine the small sketch by F. Goodall, of the "Scene in Brittany" (333), and especially C. Stanfield's most charming little illustration to Comus (320).

There are, of course, many admirable works which, with our limited space, we have not been able even to name; our principal endeavour has been to characterize the exhibition more than to treat it critically and in detail. The collection, as we have seen, is a very large one; and, perhaps, in no other city in Europe could the same amount of artistic excellence be brought together within the same space by the individual taste and enterprise of one man.

J. F. R.

MUSIC.

A MUSICAL PROFESSORSHIP.

FEW, probably, of our readers ever heard of the musical professorship at Edinburgh before the announcement of its being vacant drew attention to the fact that the capital which perhaps cares least of any in Europe for the divine art possesses the richest of the few endowments which are dedicated to its honour. This paradox arose, it seems, thus: Some thirty years ago there lived in Edinburgh a General Reid, who played the flute, and greatly delighted in music. He died, and left to the university a large sum, 52,000*l.*, or thereabouts, as an endowment for a professorship of music. This sum produces an income which is stated at 600*l.** a-year, and also provides for the expenses of an annual grand concert, the conducting of which is one of the duties of the professor. University chairs are not often so cushioned with cloth of gold; perhaps, after the Boden foundation at Oxford, the Margaret divinity professorship at Cambridge, and one or two more, it is the best-paid post of the kind in the country. The musical professorship at Oxford has, we believe, but a scanty income; that of Cambridge is little more than an honorary office, depending for its income on the fees paid upon taking degrees—a thoroughly bad system, the fees being large enough to frighten poor men away, and not numerous enough to give the professor a reasonable income. To the Edinburgh chair, therefore, musicians, and especially professional musicians, have looked to as a golden prize. There is no profession which has so few of such rewards, or which has such reason for valuing those it has; for in this, more than in any other pursuit, the best work gets the slightest recompense. A larynx of a peculiar size, or a knack of manufacturing very bad songs, will make a man a fortune, while to produce a symphony, good or bad, the composer has himself to pay dearly. But the profession, alas! have received a terrible blow from the last decision of the Edinburgh electors. Musicians of name and repute have been candidates, but the elect of the "University Court" is an amateur, and an amateur wholly unknown to fame, one who has never taught, who has never directed public music, who has never done any work the least like that of a professorial chair, who has rendered no service to the art or to the world—who has done, in short, absolutely nothing to distinguish himself, unless the setting of a few lyrics to music and the composition of two or three "services" and anthems be reckoned remarkable achievements. Loud, no doubt, will be the outcry at such an apparent violation of all the rules ordinarily governing such matters. And indeed the world has a right to be shocked at such a result. Whether the election has been a genuine one or not, the inferences it suggests are startling enough. That the seven members of the "University Court," with Mr. Gladstone, the Rector, at their head, honestly chose the man they thought the best, we see no reason to doubt. Rumours, indeed, have been afloat of unfair influences having been used, of strings having been pulled by great people behind the scenes, and so on. But on learning more of the facts we see no ground for resorting to such a disagreeable explanation of the mystery. The whole aspect of the case points to a far simpler explanation. The electors have had a theory: that is all—a theory which most people will think very silly, small, and barbarous, but a theory which we can imagine to be held with the most absolute sincerity. The result is a thing to grieve at, no doubt, but it has come legitimately out of the facts. One of the facts is the method of election, which is simply preposterous. Seven gentlemen meet together to vote on a matter on which they can have, except by accident, no personal knowledge whatever. A professor of *materia medica*, a natural philosopher who has spent his whole life in investigations about light and colour, lenses and stereoscopes, an M.D. who has written some popular essays, two civic dignitaries, and three other "doctors"—of what faculties we know not, but apparently not *moderati docti in arte musica*—with a Chancellor of the Exchequer in the chair, have to choose a professor of music. Can one conceive a more absurd arrangement? Imagine, as about the nearest parallel, an election to the next vacant bishopric, the voters being Sir Charles Lyell, Professor Owen, and Mr.

Charles Dickens, and think how the result would be accepted by the parsons. Just so will the results of the votes of Sir David Brewster and Dr. Christison be accepted by the musicians. Charged with the decision of a question upon which they can have no opinions, will not such a body naturally substitute for the real question at issue another which they can decide? Thus the Edinburgh electors, or the ruling majority, evidently set out by deciding that the Edinburgh professor should be a "gentleman"—a university man *bene natus*, and of course *bene vestitus*. Most of the candidates are professional musicians, and have not been to college, but ten days before the election is to come off, there appears a well-born candidate in the person of Mr. Herbert S. Oakeley, B.A., of Christ Church, Oxford, younger son to a baronet, cousin in some degree to a ducal family, and also, as appears from his testimonials, which are evidently honest enough, an ardent amateur of the art, a player on the organ and piano, and a writer of intelligent musical criticisms in a weekly paper. So five electors vote for "social status," the "gentleman by birth and education," the "thorough gentleman in all respects"—we quote from the testimonials—in the person of Mr. Oakeley, and three for the more obvious professional qualifications in the person of Mr. Hullah. Now there would have been no unfairness in this, if the principle had been announced beforehand. No doubt, if the main point is to recruit the professorial circle by the addition of a gentleman who will contribute to keeping up the "social status" of the body, who will be pleasant to meet at dinner, the method adopted by the majority is the right one; but the persons concerned should be advised accordingly in good time. Some were Utopians enough to expect that the Edinburgh University would try to act in the matter as a member of the great European confederacy of art, science, and letters; that it would seek to enlist in its service the genius, the knowledge, and the power best fit for fulfilling the required duty; and that it would deem itself honoured by accepting such service, not asking too curiously whether such genius and knowledge claimed cousinship with the peerage. What if M. Gounod had heard of the competition, and had thought, as such a man well might, that a life-pension, with the quiet of the dull northern capital, and leisure to come occasionally into the world, might be worth accepting as a means of pursuing freely a noble career—would the electors have said to him, "You have written 'Faust,' but who was your father?" Would they have said the same to Dr. Bennett, or to Hector Berlioz, or to Niels Gade, or to Ferdinand Hiller? Surely it is late in the day to begin measuring men by this pitiful little footrule. The first qualification of a musical professor is that he shall know his art. If besides this he comes up in "form and gloss" to the standard of the Edinburgh drawing-room, all the better; but that he should "profess" an art which he has only just begun to learn, this is a *reductio ad absurdum*! The *bene natus* rule, moreover, would be particularly unfair to musicians, for why is the profession ungentelemanly? Chiefly because society has decreed that it shall be. It virtually says to musicians—at least, it has only just stopped saying to them—"You are all snobs—your craft is snobbish. Fiddling and writing symphonies are 'low' occupations. We don't expect you to be 'gentlemen.'" And accordingly a vast number of them are not gentlemen. But it is rather hard that they should be denied fair chances, because they have not already got the very thing which society refuses them. It is hard that a "B.A., Oxon," should, by virtue of those magic letters, which do not necessarily imply a solid mental training, be excused from proving, as against competitors not similarly dignified, that he has the qualities which the university course ought to give. There are some who come away even from those grand old places, Christ Church, Oxon, and Trinity College, Cambridge, not much wiser than they went. There would have been more force in the recommendation of Mr. Oakeley on the score of university training, if it had been added that he was there scholastically distinguished. This does not appear upon the face of the testimonials. Upon these testimonials, however, which Mr. Oakeley must expect to see canvassed, as they are the sole evidence of his good

title to a place of public trust, we will say no more at present. It is against the general principles which seem to have been adopted by the electors that we are protesting. Given those principles, the choice was perhaps inevitable. The election of Mr. Hullah would have been intelligible, so would that of Mr. Macfarren, but we cannot think that the claims of either were overwhelming. It is one thing to deserve promotion to a post of dignity on the ground of public service, and another to be fit for the duties which it involves. Mr. Hullah has done much in his time for the cause of popular music—that is one service which ought to be recognised. Also, as a music director, he was ever ready to give a chance to new and young talent. It is no small credit to have been the first to make known the name and music of Gounod to the English people. But as a claimant for a professorship, he has put himself out of court, by linking his reputation to a method of teaching singing which is founded on an entire inversion of the first principles of music. To the choice of Mr. Macfarren the only objection could have been on the ground of his loss of sight. But this was probably an insuperable one. We must, therefore, admit, in justice to the "Court," that the limits of possible choice presented by the list of names actually before it was very narrow. The fatal error was in proceeding to an election at all, when it was obvious, as any one acquainted with the musical world could have pointed out, that all that ought and would have been willing to have been candidates had not offered themselves. Some misconception or mismanagement there must certainly have been; for it surely cannot be true that an endowment like General Reid's will never attract to Edinburgh a single man who is qualified both as a musician and a man? This would be too monstrous: yet the only theory of the election which makes it intelligible at all leads directly to this conclusion.

R. B. L.

MUSICAL NOTES.

"SOME twenty years ago," says *Galignani*, "the public was startled by an announcement that a German musician would exhibit a new musical instrument, consisting of a few bits of wood and a little straw; and he actually was true to his word, for he played several charming tunes by striking with two little hammers on a series of wood cylinders resting on small bundles of straw, which acted as insulators. At the Abbé Moigno's lecture on Friday last we witnessed a somewhat similar exhibition, the instrument being a kind of piano, the keys of which were simply large pebbles of the most fantastic shapes, such as compose the shingle on the seacoast. This curious instrument, on which the inventor, M. Baudre, played several airs from the "Enchanted Flute," and other operas, with wonderful accuracy, is formed of two parallel bars about five feet long, resting horizontally on supports at each end. From these bars a series of stones such as we have described, all of them from ten to twelve inches in length, but the thickest not more than about three inches in diameter, hang freely, by means of tape or packthread, in a horizontal position. They constituted about two full octaves of the upper scale; the sound was metallic, like that of bells, and remarkably distinct. The irregular shape of each key must be considered an important element in its sound, but the delicate musical ear of the inventor is perhaps the most favourable feature in this case, coupled with his extraordinary patience in selecting the very pebbles giving the exact note he wanted. Many hundreds of them must have passed through his hands before he could constitute a perfect octave. Different kinds of wood may be made to give an octave. Many must have been struck with the singular musical sound which accompanies the falling of logs or pieces of wood in the unloading of a cart. Such sounds may be brought to form a regular series by selecting wood of different kinds, giving each a proper shape, and letting it fall on a wooden floor."

MR. SANTLEY is really a wonderful artist. To take two such new characters in the course of a fortnight as *Caspar* and *Don Juan*, is an achievement to be proud of. He not only sings the music of the *Don* as we certainly have heard no other baritone sing it, but he acts the character with great spirit. The performance—we are speaking of Her Majesty's—has been in other respects a poor one. *Mlle. Titiens* cannot sing the music of *Donna Anna* as she does that of *Agatha*; and the *Zerlina* has been such a *Zerlina* as we hope never to hear again.

* As to why it is not more, we have no information. Perhaps, like most of such bequests, the fund was subjected to some of the melting processes of the law courts.

* The account in the daily papers says "that the Rector, Sir David Brewster, Dr. Wood, Dr. John Brown, and Mr. Councillor Macknight gave their votes for Mr. Oakeley; the Lord Provost, Dr. Christison, and Dr. Muir voting for Mr. Hullah."

A BEAUTIFUL symphony by Gade, a recent composition, was played on Saturday last at the Crystal Palace. It bears the number 5, and is in F major. It pleased so much, that we may reckon on hearing it again. The programme of to-day is a strong one; it includes the choral fantasias of Beethoven (solo piano by Madame Goddard), and Mendelssohn's Scotch symphony.

MUSIC FOR NEXT WEEK.

OPERA.—Covent Garden (English), "L'Africaine," Mr. Leslie's "Ida," &c.
Her Majesty's Theatre, Promenade Concerts.

THE DRAMA.

DRURY LANE THEATRE.

AMONGST the flood of observations that were poured out on the death of Lord Palmerston, the one expression which struck me as most eulogistic was that "the late Premier was as English as Shakespeare." The man who said so thoroughly understood both the great men. It is the Englishness of Shakespeare which makes his works as fresh as when they were written; and a more thoroughly English production than the "history play" of "King John" cannot be found. It is not only that the subject is peculiarly English, being a perpetual defiance of foreign domination, either priestly or regal, but the treatment is thoroughly national. What foreign or ancient author would commence this huge piece of national history with the exaltation of a man born under a stigma that is usually concealed as much as possible. Yet the exaltation of *Fauconbridge*, and his bold and almost magnanimous way of pronouncing his illegitimacy, at once enlist the audience and make him the real hero of the play. It is his thorough pluck, his gay and gallant nature, and his impassioned bravery, that destroy all conventional feeling; and, strange to say, it is the bastard who is the very pink of chivalry and is true to his allegiance and his honour. All around him, including the kings and the priests, swear and forswear themselves, play false, and are guilty of the blackest treachery, including murder and poisoning. Subtlety, malice, fraud, treachery, crimes of all sorts, are resorted to by the legitimate chivalry; and the hideous hypocrisy and pretence of the system are laid bare by the hand of the dramatist in a far more potent manner than any modern democrat could effect. Yet we must not hastily attribute to the genius of Shakespeare this appeal to the common feelings of our nature. The contest of John with the Papacy was too national a matter not to have engaged public attention long before the great dramatist was born. The famous reformer, John Bale, had used the stage as a polemical organ, and in his pageant of "King Johan" had fulminated with all the ribald might of an ecclesiastical controversialist against the Romish Church. The bishop, for such was Bale, was, however, no great dramatist; and it was left to some intermediate playwright to introduce the human interest of the woes of *Constance* and *Arthur*, and the humours of *Fauconbridge*, and so give the play a hold on the hearts of the audience. This unknown author was followed at last by the master of dramatic character, who was content, however, to take the rough foundations of his predecessor, and build up on them everlasting personages. The thoroughly national construction and the rough ideas of the characters were not the invention of Shakespeare, but of his obscure and nameless predecessor. Of the utter avoidance by Shakespeare of invention, whenever it was possible, there is not a stronger proof than in his close following of the characters and events of the old play of "King John." How he adorned the ideas of others is well known, but how he liked parasitically to climb round the rude invention of another is scarcely less marvellous. There are many traces in "King John," as attributed to Shakespeare, of its being an early and immature work. The same fantastic weaving of imagery and metaphor are observable in it, as in his other known early productions; and they are nowhere more apparent than in the famous scene of *Hubert* and *Arthur*, where the pleadings of the latter abound with *conceits*, and are over-informed with fanciful embellishment. That the play received the amendment of the ripened taste and knowledge of the gigantic intellect, there are many proofs. The picture, indeed, of the middle ages, is wonderful; and that a reign and an era could be condensed into a three hours' show is the marvel of historical-dramatic composition. It is, indeed, making history speak by example. There is not an element of

the life of the chivalrous ages that is not used and exposed; and a severer censure of its savage brutality, faithless baseness, and ranting pretence, cannot be shown. Verily it must have been the tone of the Tudor times to depreciate the crusading ages, as violent, barbarous, and false.

The archaeological illustration of such a play is no easy matter; but it has been long in progress on the stage, and, by the way, too little notice is taken of the efforts of John Kemble in this direction, who, both by scenery and costume, did much towards realizing the actualities of the scenes. Mr. Macready made it one of his special revivals; and much of his introduction has been retained by the present illustrators at Drury Lane Theatre. The massive walls of Angiers are exactly the same as those he built up; and so likewise are the interiors of the tents. In the latter part there are some scenes entirely due to the genius of Mr. Beverley and his assistants. Two drops, though very roughly painted, are highly suggestive of the wild and turbulent nature of the times; and the concluding scene is an original composition, showing the cloisters and gardens of Swinstead Abbey bathed in a silvery mist, lighted by a full moon gleaming through the marshy atmosphere. Into this dank and ague-striking atmosphere the fevered *King* is brought on his litter to die, in the vain hope of cooling the raging fever that consumes him. His death concludes this period of war, contest, policy, and clamour; but the dramatist has taken care in the acknowledgment of the young *Henry* to indicate the stormy period had not closed, nor the dramatist's faculty of illustrating it ceased. This play was but the introduction to a series which has more vividly displayed, not the events, but the spirit of the baronial ages than any other kind of composition.

The merit of the present production consists in the admirable costuming and grouping of the large numbers of persons employed. The kings have their surrounding nobles, who again have their retainers; the air is fanned by innumerable banners; the officials are richly dressed, the fighting men in the chain and scale armour of the time; the processions and ceremonies of the church are performed with a more exquisite taste and a greater elegance of decoration. The interiors are spacious and gorgeous, the exteriors rough and massive. The battle scenes are extremely well managed, and give the ideas of dispersed members and the *pêle-mêle* encounters of the time. The entire action flows on naturally, and there is no vulgar display, but everything is done with a view to the illusion of the scene. The music selected by Mr. Barnard is appropriate and exciting; and much merit is to be ascribed to the managers and stage managers. The acting is not remarkable; though Mr. Phelps' *King John* is a fine historic portrait. Mr. Anderson looks and acts *Fauconbridge* with a true conception, but his mode of speaking is a strange artificiality. Mr. Swinburne's *Hubert* is not remarkable; and the little boy Percy Roselle is intelligent but hardly pathetic. Miss Atkinson is stately and demonstrative, but lacks the heart-stricken utterance of the victim of royal treachery and State policy. The acting, however, is levelled to the general action by the complete mounting and performance, and whoever likes to see history realized on the stage, will take pleasure in this revival of the history-play of "King John."

LYCEUM THEATRE.

A thoroughly French melodrama has been brought out by Mr. Fechter on his re-opening his theatre after an unusually long recess, which has been successfully occupied by a tour in the provinces. The new piece is entitled the "Watch Cry," and is a Porte St. Martin piece put on the stage with all that lavish elegance and minute and picturesque attention to actualities which characterize Mr. Fechter's productions. The sensibilities of a Parisian audience are peculiar, and seem never to be exhausted. Quarrels, poisonings, partings, meetings, and discoveries may be repeated every night to the same audience, and it is excited to tears, wonder, and exultation with as much readiness as if it had never been so appealed to before. There is a small portion of English society which seems to be capable of being roused in the same manner; but the general stolidity of English character is incapable of such excitement; and certainly is not to be roused, except by unusual and unexpected novelty in the incidents. Mr. Fechter's aim appears to be to cultivate this theatrical sensibility, and he seems to succeed best with the theatrical profession and our sentimental writers,

who always crowd to see the first performance of his pieces. The "Watch Cry" is an extreme specimen of this class of drama, and finds its justification for its perpetual atmosphere of crime of the deepest kind in laying its scenes in the middle ages in Florence, when Italian immorality and villany we may hope were at their height. The hero is one *Leone Salviati* (Mr. Fechter), a devoted follower of *Cosmo di Medici* in his successful attempt to obtain the dukedom of Florence. He is the sole survivor of five brothers devoted to the same cause; and is secretly married to the daughter of the *Duca D'Albizzi* (Miss Elsworthy), by whom he has a son. The first act shows him devoting himself to the cause of *Cosmo*, and being thereby parted from his son and wife, and ultimately being left apparently dead from the effect of poisoning. Fifteen years elapse between the first and second acts; and when we see *Salviati* again it is as a paralyzed wretch who has been for fifteen years confined in the dungeons of the *D'Albizzi* palace, for crimes that everyone seems to have forgotten. He feigns dumbness and looks half-witted; and is now in the impressive situation of watching over his high-born wife and his son grown to a man, but whom his mother dare not own, but protects as a page. Here new complications arise; the *Duke* is attached to *Bianca* (the wife of *Salviati*), and, knowing nothing of the secret marriage, wishes to marry her. *Bianca* supposes herself a widow, and encourages the *Duke's* addresses. We must here mention an unmitigated scoundrel called *Judaël* (Mr. Emery), who has assassinated *Antonio di Medici* and then poisoned the assassin, and who thinks as little of stabbing, drugging, strangling, or in any way getting rid of his opponents, as a common man does of eating and drinking. This very remorseless gentleman, who wears a red cloak and a black wig, and is an exaggeration of the usual stage villain, is accompanied by a comic assistant who has as little remorse, but somewhat more of fear. This assassinating wag was gaily performed by Mr. Widdicombe. It suiting the purposes of the monster villain that the will of *Cosmo* shall be stolen, he employs the wretched *Salviati* to do it. He, however, fulfils the order literally by stealing the casket, but brings it empty. His doom is now sealed; and as it is part of a very large scheme of wickedness, which we could not very well make out, that *Salviati's* son, the supposed page, should die, he is thrown into a dungeon, and the father is employed to murder his own son by throwing him out of the window of his prison. Of course the father saves the son; and *Cosmo*, learning at last the truth of matters, finds *Salviati* is alive, and re-unites him to his wife and protects them. The mode in which this is brought about is a very daring one, at least for an English audience. The side of the wall of the prison falls down, *Cosmo* is seen in council, and coming forward like a true *deus ex machina*, descends from a gorgeous boudoir and deals out justice to all. Taken as one of its class, there is in this drama the merit of a very complicated story being well acted out, and supposing the audience to be impressionable, there is plenty to surprise and move them. The arts which effect this on the Parisian stage seem, however, to lose their potency on ours; and our hardened and direct natures seem to see through the tricks of the stage; and very often mockery and laughter are produced, instead of sympathy and interest. If an English audience is to be interested in such a drama, it is rather by a well-wrought action, than by the constant reproduction of a new set of circumstances, calling forth a new set of emotions. We have none of that facile mobility which seems to rouse continental audiences. The scenery is excellent; the dresses very rich and appropriate; and all the business admirably managed, the second act having a ballet divertissement of very handsomely-clad ladies. The acting is nothing remarkable, Mr. Fechter having given himself no opportunity but for a little pantomimic acting as the paralyzed wretch of the second act. There was no very extraordinary applause, though the piece was well received, and must be pronounced successful; and as the vast play-going public that visits and inhabits London will be sure to form their own opinion on any piece produced by Mr. Fechter, and at least see it once, it will be pretty sure to keep its place in the play-bills for some time to come.

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